

EST. 2004

Vol.17-#1-Issue97-December/January 2021



THE BEST FREE TATTOO / MUSIC / HORROR / SKATE / ART MAG IN THE WORLD

SUNRISE RECORDS

YOUR SOURCE FOR MUSIC, MOVIES,
AND POP CULTURE GIFTS AND APPAREL



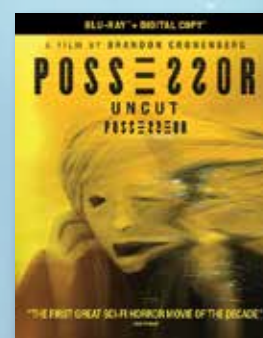
CHERNOBYL
EXCLUSIVE STEELBOOK



WESTWORLD S3
EXCLUSIVE STEELBOOK



TENET



POSSESSOR



THEY LIVE
4K
JAN 19, 2021



MY BLOODY VALENTINE
STEELBOOK
FEB 9, 2021



PRINCE OF DARKNESS
4K
JAN 19, 2021



LORD OF THE RINGS
TRILOGY 4K



BRKN LOVE
BRKN LOVE



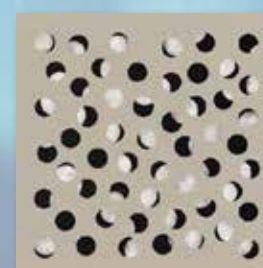
C'EST ÇA
DANCE LAURY DANCE



UNDERCURRENT
DYLAN PHILLIPS



A BLEMISH IN THE
GREAT LIGHT
HALF MOON RUN



COVID SESSIONS
HALF MOON RUN



SEASONS OF CHANGE
HALF MOON RUN



WE ARE CHAOS
MARILYN MANSON



THIS PLACE SUCKS ASS
PUP



WAR MUSIK
REFUSED



SI VIS PACEM
SEETHER



THIS IS ALL WE'VE GOT TO
SHOW FOR IT
THE MAHONES



CYR
SMASHING PUMPKINS



POWER UP
AC/DC

SHOP ONLINE 24/7 AT
SUNRISE~~RECORDS~~.COM



LES DISQUAIRES
SUNRISE
RECORDS

ABSOLUTE UNDERGROUND

COVERING THE UNDERGROUND
MUSIC SCENE SINCE 2004

TABLE OF CONTENTS

Editor-In-Chief - Ira Hunter
Art Director - Chad Persley
Sound Engineer - Willy Jak
Music Editor - Willow Gamberg
Ad Design - Mark Pye, Clayton Hall,
John Warnock, Jake Warren
Office Manager - Dan Johannessen
Web Masters - Goatlord, Danny Deane,
Ad Sales and Business Development: Bella P Cuffley

COVER ART - Logan "Old Goat" Robb

COVER CONCEPT - Chadsolute

Writers - Ira Hunter, Willow Gamberg, Dan Potter, Ed Sum,
Vince D'Amato, Esther Wurley, Chuck Wurley, Jason Flowers,
Julia Veintrop, Dustin Jak, Clark Mantei, Jason Lamb

Photographers - Jasmine Hex, Scott Fraser, Finding Charlotte
Photography

Comic Artists - Robin Thompson, Randy Chaos, Dick Kaupf,
Ricky Jak, Mark Lehtimki, Tim Canepa

Transcription - Erik Lindholm, Aeryn Shrapnel, Tara
Zamalynski

Interns - Needed Desperately!!! Apply within to
info@absoluteunderground.ca

Logo Design - Dirty Donny

Distribution -

Vancouver - Amber Lamoureux, Manly Mark, Stiff Josh,
Michelle Everaert, Robin Thompson, my Mom, Leif Brooke
Whistler - Brydon Parker, Black Ohm Robin

Victoria/Vancouver Island - Big Rick, Cabby Craig, Hippy
Dave, DJ, Jesus, Lackie, Champs of Hell Dan, Langford Rob,
Karly Sue, Krissi-Steele, Jeff Martin

Calgary - Chad Persley

Edmonton - Rich Bastard

Winnipeg - Jamie Vertigo, South of Heaven Tattoo

Saskatoon - Keith Corbett, Wes Funk

Lethbridge/Medicine Hat - Jeff VandenElzen

Toronto - Glen Dirty Bird, John Di Marco, CJ Slezee, Andrew
MacDonald Stewart

Montreal - Jon Asher, Shawn Central,

Published by Ira Hunter

Absolute Underground
PO Box 48076, Victoria, BC V8Z 7H5
info@absoluteunderground.ca
www.absoluteunderground.tv

If you would like Absolute Underground
distributed at your business or you are
interested in advertising with us please
CONTACT US:

Submissions:
submissions@absoluteunderground.ca

Distribution:
distribution@absoluteunderground.ca

Advertising:
sales@absoluteunderground.ca

Classifieds:
prclassifieds@absoluteunderground.ca

Info:
info@absoluteunderground.ca

ABSOLUTE UNDERGROUND MAGAZINE is published six times a year
(or a close proximity) by Hidden Forces Publishing. No part of this
publication may be reproduced without the written consent of the
publisher. Editorial contributions are more than welcome, only if they
are being offered exclusively to ABSOLUTE UNDERGROUND MAGAZINE.
The publisher assumes no responsibility for the return or safety of
contributed materials and therefore will not be held responsible. All
opinions or statements expressed are not necessarily those of the
publisher or staff. ABSOLUTE UNDERGROUND MAGAZINE is distributed
throughout Vancouver Island, the Lower Mainland, Alberta, Toronto and
Seattle. The reader must understand that all information given is from
many various sources, therefore ABSOLUTE UNDERGROUND MAGAZINE
cannot be held responsible for any accuracy, completeness or legalities.

VICTORIAS LOCALS ONLY - EUTHANIZED	PAGE 5
VANCOUVER VENGEANCE - WITHOUT MERCY	PAGE 6
CALGARY CARNAGE - CITIZEN RAGE	PAGE 7
SUPREME ECHO - SUDDEN IMPACT	PAGE 8
LOOKING BACK ON LOGAN'S PAGES 9-10, 15-16, 23, 28, 48, 55-58, 63-65	
DOGHOUSE ROSE	PAGE 11
TORONTO TRASH - AUTOCATALYTICA	PAGE 12
CHRIS SPEDDING	PAGE 13
BLAST FROM THE PAST - THE DECADE THAT ROCKED	PAGE 14
MONTREAL MASSACRE - CELL PRESS	PAGE 17
ABSOLUTE HORROR	PAGE 18
KRAMPUS	PAGE 19
HOT BOX	PAGE 20
THE WANING LIGHT	PAGE 21
RED HERRING	PAGE 22
LOGAN'S PHOTO COLLAGE - IRA HUNTER	PAGE 23
RICKSHAW LIVESTREAMS - SHRED SESSION - FTW	PAGE 24
LOGAN'S GIG POSTERS BY TY STRANGLEHOLD	PAGE 25
LOGAN'S PHOTO COLLAGE - JOHN CARLOW	PAGE 26
LOGAN'S PHOTO COLLAGE - EUBEY PANTER	PAGE 27
REFUSED	PAGE 30
CURSED BLESSINGS - DRAGGED IN	PAGE 31
THE TV DEAD	PAGE 32
THE AGGROS	PAGE 33
FUCK THE FACTS	PAGE 35
LOGAN'S PHOTO COLLAGE - SCOTT FRASER	PAGES 36-37
LOVE LETTERS TO LOGAN'S	PAGES 38-40
XMAS MIX TAPE WITH DUSTIN JAK	PAGE 41
TAVERN OF THE DAMNED	PAGE 42
HO-HO-HOPELESSLY DEVOTED TO YOU - THE BOYS	PAGE 44
PURE PUNK - FANG	PAGE 45
LOGAN'S GIG POSTERS BY JAKE WARREN	PAGES 46-47
JAYNE COUNTY	PAGE 49
PIRATES PRESS	PAGE 50
INFAMOUS SIX CARDS	PAGE 51
HIPSTER BAIT	PAGE 52
ABSOLUTE ASIA - PUNK HAS SURVIVED IN TIANJIN	PAGE 53
INK SLINGERS - CHASE THE GLORY	PAGE 54
THE PUNK SHOW - THE SUITESIXTEEN	PAGE 57
TOP 10 CHRISTMAS PUNK SONGS	PAGE 59
REQUIEM FOR A DAMNED TAVERN	PAGE 60
CANNABIS CORNER	PAGE 61
ABSOLUTE COMIC-GEDDON	PAGE 62
COMIX AND CROSSWORD	PAGE 64
DNR	PAGE 67
ABSOLUTE REVIEWS	PAGES 68-70

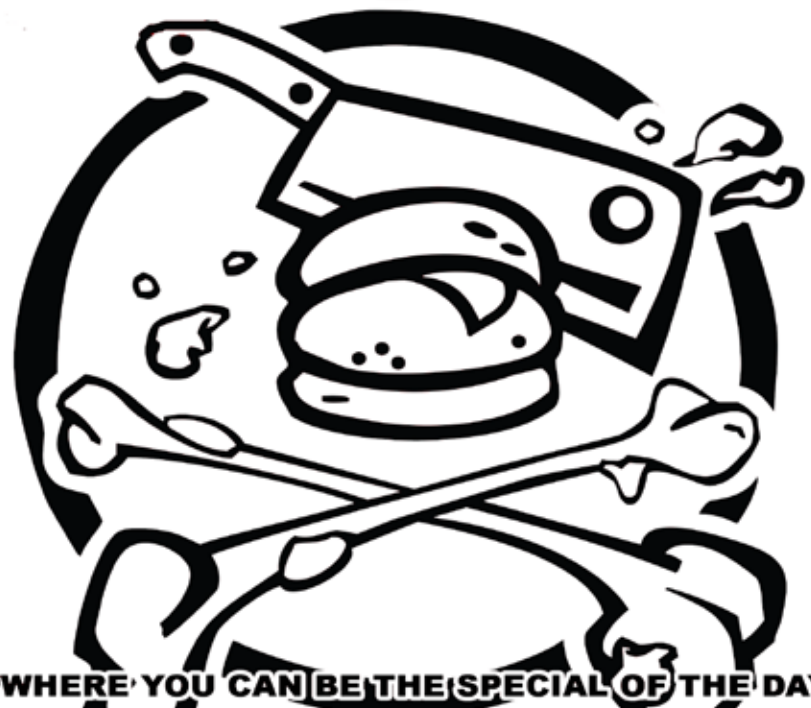
RECYCLISTAS



YOUR COMMUNITY BIKE SHOP
25 GREASE AVE VICTORIA, BC V8Z 1S4 (250) 418-8867 WWW.RECYCLISTAS.CA

THE CANNIBAL CAFE

1818 COMMERCIAL DR 604-558-4199



"WHERE YOU CAN BE THE SPECIAL OF THE DAY"

ENJOY MOUTH-WATERING BEEF BURGERS, REFRESHING BREWS, AND
TRADITIONAL MILKSHAKES IN OUR AUTHENTIC ROCK AND ROLL DINER.

WE GRIND 3 CUTS OF FREE RANGE GRASS FED & HORMONE FREE
BRISKET FOR FLAVOUR, SHORT RIB FOR ITS RICH MARBLING
AND CHUCK 'CAUSE HE'S A NICE GUY. PROVIDED BY WINDSOR MEATS
DAILY THEN COOKED TO BURGER PERFECTION!

CANNIBALCAFE.CA



Mr. Fertilizer HYDROPONICS

Keeping BC green since 1987

www.MrFertilizer.ca
facebook.com/HydroponicStore

9 Burnside Rd. W,
Victoria, BC V9A 1B2

Mr.FertilizerVictoria@gmail.com
Phone (250) 381-4644



Dear Friends,

Back when we closed the pub in March, we assumed it was a short 'intermission of service' due to the Covid-19 pandemic. We abided by the closure regulations put in place by the government regarding live music venues. Sadly, here we are in late October, 7 ½ months later, still unopened with the same Government restrictions on live music venues in place.

B.C. is in the second wave of the virus with no clear path forward without a vaccine. Add in the potential threat of more regulations/closures due to the rising cases and the live music venue model becomes no longer viable. We have hung on unopened as long as we could, trying to cover our overheads in hopes this would all change. We looked at potentially re-opening as a pub without live music but found with the costly overheads, costly Covid-19 regulation renovations, a closed kitchen, the fact we couldn't have a street side patio like many bars downtown, distancing & seating rules and last call at 10pm... it simply wasn't going to work.

Therefore, it is with huge regret and profound sadness we announce the permanent closing of Logan's Pub.

This is a hard letter to write as we know how much Logan's Pub is loved by many people including but not limited to: our regulars, (you know who you are), our amazing live music bands and performers (no matter what genre), our LGBTQ friends who made Logan's their safe and welcome home, our Tuesday Karaoke crowd, our Thursday drag night artists, Andy Anderson's/Steve Saunders Monday movie/games nights, the Roller Derby teams and of course our Sunday Hootenanny crowd.

We would like to thank from the bottom of our heart EVERYBODY that made Logan's pub the iconic venue it became.

Thank you...

To all the staff, we miss you, Logan's was blessed with the best.

Brandon, Ben B, Besty, Markey, Gavin, Paul, Ashley, Jessica. In the kitchen Ben F and a shoutout to Josh (Mav) who helped over the years in many a crisis.

To Scott Henderson, our beloved Sound Guy, thanks for the dedication to your fellow musicians to provide the best sound. Thanks for showing up every weekend for years and years, you rock!

To Mihkel Kaup, our booking guy, whose dedication to continue to book bands throughout his health struggles and over many years provided Logan's with a range of current, diverse genres of music. Logan's would not have been the same music venue without him.

To Andy Anderson, who over the years has worn many hats, performer, collaborator, booking, media man, but generally a great guy who loved Logan's.

To Merle, our cleaner who cleaned the bar 365 days a year for years and years. Not a fun job but one she did with diligence, commitment, and pride.

To all the many door people who night after night checked those I.D.s. Don Chessa, you are a legend.

To all the photographers who took amazing shots and shared them to various media to get those performers recognised, a special shout out to John Carlow of Finding Charlotte Photography.

To all the suppliers, the background workers that kept us running, the reps, the delivery drivers, the laundry guys, the pool table guy, the draught line guys, the inventory counters.

Lastly, to all the live music makers/performers over the years, to all the travelling bands, to all the talent promoters, to all the annual repeat bookers: we encourage you to carry on and follow your dreams; Logan's is so proud to have been a part of your music performances and may you all have many, many more to come.



EUTHANIZED

By Dustin Jak

Lurking deep in the North Dairy Sewer System... these Hillside Heliions show no mercy when it comes time to Kill 'Em All. Morbid Tales come from the Day of Wrath as these maniacs cover ground from Bathory, HellHammer, Bulldozer and more recent acts like Dark Throne or Impaled



Nazarene. They feast on rats and demand the blood of posers. Malevolent Beer Shotguns and Necrodope...

Euthanized bring a fresh blend of metal to this city that will leave a trail of decimated thrashers in their path. When shows start up again put on your spiked wristbands and get ready to get bloody.

Absolute Underground: Who are we talking to?

Euthanized: WE ARE EUTHANIZED - That band you still can't find on YouTube 'cause everybody is more interested in euthanizing their pets.

AU: Give us a history of the band.

We are:
Axis of Evil - Banzai Bass & Bile

Blakklung - 6 String Garrote & Pukes of Agony
Gaunt - Harbinger of Rhythm and Pain.

Euthanized was around as a one man project since 2014, but has existed in its current state since 2015. So far we've played our share of shows and have released a demo and an EP, along with a split with our friends in Cultist.

We are about honouring the old ones. The gods of true metal and their sound and mythos, while attempting to add our own twist, and without being a stale worship band.

AU: Describe the band's sound.

"Only death is real."

E: We are for fans of the first waves of extreme metal

AU: Have you released an album recently?

Blakklung: We are nearing the completion of our first full length record, but first we will be releasing a promo demo called "Sanguine

Spectacle." We have honed our sound and you can expect a lot more double bass - we are faster, leaner, and meaner. We are treading the roads of macabre tales of morbidity. Our songs continue the theme of the ancient act of death in its many manifestations.

AU: Any stand-out tracks?

Blakklung: We are pleased with how "Sanguine Spectacle," and "Revert to Savagery" turned out.

AU: What's the worst thing you have smelled at a local metal gig?

Axis: I mean the Logan's bathroom has its own

smell. It was a well balanced blend percolated over years of shows by all kinds of degenerates

AU: If it was 1985, what record label would you guys wanna be on, and what bands would you wanna play with?

Gaunt: I'd say Earache but that's '86, so I'll go Metal Blade when they were worth a shit. Would wanna open for the Combat Tour '85: Slayer, Venom and Exodus. Or the '84 Saint Vitus and Black Flag tour.

Blakklung: Having a Speed Metal logo on a record would be cool, or Noise Records or Wild Rags. Would be deadly to play with Sodom, Celtic Frost, Motörhead, Slaughter.

AU: What was the first record that made your parents upset?

Blakklung: They were pretty chill, but I don't think Mom was a big GG Allin fan.

Axis: Probably Dayglo Abortions, but my mom used to work at Sam the Record Man in Vancouver so I don't think much phased her.

Gaunt: My mom's a rocker so this stuff never bothered her, just didn't understand. Embarrassingly, it was when I bought *Slim Shady* that was the only time she was upset, heh.

AU: If you guys had a choice, what form of torture would you submit Lars Ulrich to?

Gaunt: Lock him in a room with interview clips of himself for a day or two.

AU: What are your favourite guilty pleasure LPs you wouldn't want readers to know about?

Axis: All those cheesy 80s pop records like Men at Work or Toto.

Gaunt: Not gonna say those, but I am unashamed about a lot of cheesy 80s music. More vocal harmonies, door drums and groove the better
Blakklung: Fuck guilt. I love Tom Petty and you can all get fucked.

AU: What's the most funny thing you have seen at one of your shows?

Blakklung: Maybe that guy in a shirt that said "fuck you, you're weak," crying outside Logan's

VICTORIAS LOCALS ONLY

after getting punched out.

Gaunt: I got bad eyes so I don't see much, but we've had a dude throw confetti and porno cards at us.

AU: If you had to pick one metal record because your house was burning down, what would it be?

Gaunt: My Black Sabbath CD box set.

Axis: Venom *Japanese Assault*

Blakklung: Wow, you're a dick. My Metal Blade cassette pressing of *Hell Awaits* probably.

AU: How have you been surviving the Apocalypse? Any survival tips to share?

Blakklung: Surviving life is the same old shit regardless of plague. Death is always near. Once the grocery stores run out we'll be looking to trade some recipes for cooking human flesh.

AU: What do you miss most about live music?

Axis: I miss the drunken haze of going to shows, playing on stage. Headbanging and spilling beer on my friends.

Blakklung: I for one really miss obnoxious drunk people in Mastodon shirts asking me stupid questions while I'm trying to load gear.

AU: What should we know about you that we don't already? Anything else to promote?

E: It's the internet age, you already know too much, but we've got merch and friends you should also check out: Cultist, and Pathetic from Calgary, AB. Devouring Void from Vancouver. Heidenland and Liminal Shroud, our local contemporaries. Empty Chalice, Cavity Curiosity shop, and the art of Mitchell Villa.

AU: Any final words for our readers?

E: Life is suffering. Get Euthanized

Euthanizedbcbm.bandcamp.com

PHOTO CREDIT: Jasmine Hex

TIGER TATTOO

202-1420 QUADRA ST
VICTORIA BC
250-590-1722

Lucky

EVERYTHING HAPPENS AT LUCKY BAR

517 Yates Street (250) 382-LUCK
FIND OUT AT WWW.LUCKYBAR.CA

VANCOUVER VENGEANCE



Without Mercy

Absolute Underground: Who are we talking to and what are you most infamous for?

DJT: You are talking with DJ Temple the guitarist for Without Mercy and I am easily most infamous for my insanely dark sense of humour.

AU: Give us a brief history of the band, who is in the band and what are you all about?

DJT: The band is comprised of:

Alex Friis - Vocals

DJ Temple - Guitars

Ryan Loewen - Bass

Matt Helie - Drums

We formed somewhere in 2007 and presented our first offering in the way of a four-song EP titled *All Else Fails*, in 2009. We started as a local metal band that played small venues around our hometown of Abbotsford, BC and eventually made it to the main city of Vancouver and beyond. We became a touring band in 2012 and have covered the best spots in Canada ever since.

AU: Describe the band's sound if possible.

DJT: Our extreme metal sound was the culmination of personal exploration into technique and development which brought us each to diverse influences that can span from Deftones and Gojira beyond the Melvins and Pantera while encroaching onto Cattle Decapitation and Strapping Young Lad.



AU: Without Mercy's new album is entitled *Seismic*, and that title sums up your gigantic tour de force perfectly! So an obvious question, when writing this album what musical ideas, experimentation came to mind to showcase this relentless beast?

DJT: The biggest thing about writing this record was that we took our sweet time. We wrote and then rewrote it so many times over until each part was perfect to what we wanted. We did it without an exterior timeline and we even started pre-production on it multiple times. It had to be the best version of what we were thinking and then it had to have the best performance of what we

could do. There were countless times we worked parts out live when on tour... times where we would expand and experiment in the rehearsal space as well. It's what we did to get everything where it needed to be.

AU: For those who haven't heard the release yet, what words would you use to compare it to 2016's *Mouchido*? How would you describe the evolution of the band's sound?

DJT: Aside from the obvious that it more than doubled the track amount. *Seismic* has more flair, more substance, and an even deeper resounding theme to the content than ever before. Not to mention that our structure and songwriting evolved significantly.

AU: If a fan was stranded on an island for eternity, which one track on this album, would be best on repeat?

DJT: "Disinfect The Soul." It's the longest and that could eat up more of your day.

AU: We noticed you have guitar gods Jeff Loomis (on opening track "Thunderbird") and

Chris Broderick (on "Disinfect The Soul") as guests on *Seismic*, how did this come to be?

DJT: Chris and I have been friends for years so that one came about very naturally. We actually wanted to get him on our last release but the schedules just couldn't line up, he's a really busy guy! As for Jeff, well that's really a mutual friend introducing him and I. From there we became friends and it sorta happened naturally as well.

AU: With this being covid times, what were your thoughts on releasing it during the pandemic? Did you consider holding off?

DJT: We were actually advised by our management to NOT release it during the pandemic. We fought hard against that as we thought any of our fans that were out there would love new material. What better time than now to get new material out for our amazing fanbase? Hopefully, we can reach a few more as well!

AU: If Covid was a band, what do you think its debut album should be called?

DJT: Bend over.

AU: How have you been surviving the Apocalypse? Any survival tips to share?

DJT: Haha, yes we are all surviving. As for tips, try and learn something new every day and try and exercise a little bit every day. Seriously, it helps.

AU: Any touring plans post covid? if so where can we expect to see Without Mercy?

DJT: We have a few standing offers for European tours when things are more copascetic. Expect to see us in North America and Europe the second it's safe to do so!

AU: What do you miss most about live music?

DJT: That pulse and feel of the kick drum coming through a PA speaker. The meeting of people and the sheer exhaustion from leaving it all on stage.

AU: How would you sum up 2020?

DJT: A year of personal growth and we released

the new album. Many things to be upset about, but also quite a few to be stoked on.

AU: DJ Temple has been quoted in the past as studying martial arts? We like to know how does one take what they have learned in the martial arts and apply it to extreme metal? and specifically Without Mercy?

DJT: The biggest thing has been resilience. There are so many insane factors when you decide to be in a band let alone an extreme metal one. You learn to find comfort in the uncomfortable and survive in the little pieces of hell. As for Without Mercy, well that's just another conversation all together.

AU: And speaking of martial arts and metal, who would be the ultimate match if you had the best martial artist vs. the best guitarist? And what would you call their knock-out move?

DJT: The obvious would be something like Bruce Lee vs Eddie Van Halen. Both of them changed the norm within their own fields respectively. But to get even more cerebral, I'm going to choose Rickson Gracie vs. Alex Skolnick from Testament. Each of those guys understands their craft on a monumental and intellectual level that they have transcended what we will understand. Seriously though, look them both up as it's pretty damn terrifying.

AU: What should we know about you that we don't already? Anything else to promote?

DJT: I run a music academy called Temple Music Academy that you should check out. As well as find us on Youtube... there's a surprise coming for you all in the new year.

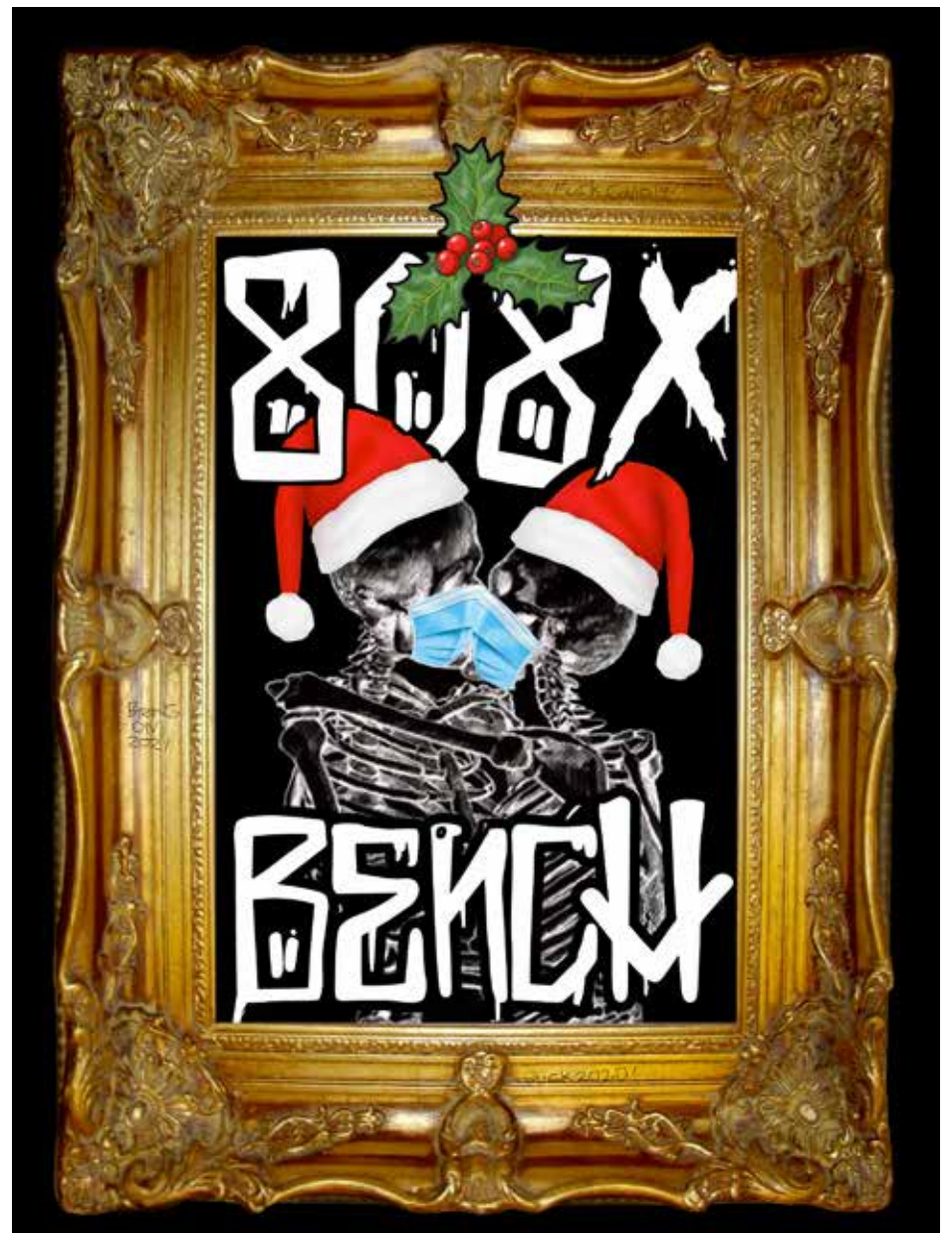
AU: Any last words you like to add for our readers from Without Mercy.

DJT: Hope you all dig the new album *Seismic*! Grab it online or even order a physical copy from our webstore!

www.withoutmercyband.com



217 Osborne St. - 204-956-4400
shop online @ wildplanetmusic.com
Winnipeg



More than
calendars!

artsvictoriaca
KNOW YOUR ARTS COMMUNITY

- Your **central arts calendar** for all disciplines
- Open online art gallery and **public art map**
- Artist + organization **directory** + multimedia showcase
- **Community-owned**, publicly funded
- **Opportunities:** calls to artists, funding, jobs, auditions etc

LIVE VICTORIA.COM

- Victoria's **most comprehensive** live music listings for 16+ years
- Integrated band & musician **profiles** with audio, video and photos
- **Find** musicians, venues, studios, and other resources
- Collaborative **living archive** with decades of Victoria music history

Explore your arts community

PERMANENT PUBLIC ARCHIVE SUPPORTED BY THE VICTORIA ARTS PRESERVATION AND PROMOTION SOCIETY

@YSGAROTH YSGAROTH.BANDCAMP.COM YSGAROTHOFFICIAL @YSGAROTH

YSGAROTH

STORM

OVER A

BLACK

SEA

NOVEMBER 13 2020



CITIZEN RAGE

couple lineup changes, and are now stronger than ever. Our main focus in Citizen Rage is to tackle the hard subjects, racism, poverty, mental health, bullying and other social issues that plague us daily.

AU: Describe your sound for someone who has never heard you yet.

MR: Old school hard core Canadian punk rock.

AU: What can you tell us about your latest EP release?

MR: We just released *The Black EP* in August with Wasted Wax Records out of Medicine Hat. This EP was a great project for all of us. Jdogg, our old drummer wrote the lyrics for "Twitch," Mikey Bastard wrote

mental health, suicide, and growing up with our friends and family. We tend to write about what's in front of us, what we are dealing with at that moment.

AU: When is the next time we can see you play live?

MR: Well we have no way of knowing. We had a sweet tour with Dayglo Abortions lined up and then Covid happened. Covid chilled out and they opened the bars and told us it was ok to play again so we booked some dates only to have them cancelled again. We want everyone to stay safe so until this calms

the fuck down camp CR will be writing and recording the next couple EPs and get some new merch out. No-shows are booked at this moment.

AU: What is your opinion of 2020 so far?

MR: Well honestly, crap... pure crap..

AU: What should we know about you that we don't already?

MR: Our new drummer Chase Hamilton makes doughnuts. Suck it!

AU: Any final words for our readers?

Citizen Rage

Interview by AU Editorial

Absolute Underground: Who are we talking with and what are you most infamous for?

Mark Russell, I sing with Citizen Rage, and I am infamous for nothing.

AU: What other bands may our readers / live music fans know you from?

MR: I was in a couple bands before this, BDFM (Beer Drinking Fighting Machine) And I played drums in Oh Shit.

AU: Give us a brief history of the band, who are you and what are you all about?

MR: Citizen Rage started in 2014; we have had a couple tours released six EPs, been through a

"Sustain," Ross wrote the riff for "Twitch," and "I Will Fucking Kill You," even I was able to write the guitar for "Dreams." This EP puts some old guard to rest and lets people know camp CR is ready to go onward and upward.

AU: What themes/topics do your music/lyrics explore?

MR: CR has always been writing about our surroundings and what we see daily, police brutality, corrupt government, racism,



CALGARY CARNAGE



MR: Fuck Racism, Hail Satan and Listen to Citizen Rage.

AU: Where do we find you online for music or merch?

MR: We are constantly releasing new merch so make sure you follow us on Instagram <https://www.instagram.com/citizenrageyyyc/> Or facebook: <https://www.facebook.com/CitizenRagecalgary/> You can grab the new EP at www.wastedwaxrecords.com Or bandcamp: <https://citizenragehardcore.bandcamp.com/>



Skate Punk and Early TOHC with Sudden Impact

By Jason Flower

Members:

Mitch Garvin, vocals

Reid English, guitar

Steve Milo, bass

Scott Fraser, drums

Absolute Underground:
How and when did Sudden Impact form?

Scott: SI formed in early spring 1984. We were all skaters and snowboarders but that scene was small so if you went to Toronto and saw a guy with Vans or a skate shirt you approached him. That's how we met the guys that would later become Micro Edge

and out of their ashes came Reid English wanting to start another band. It was Reid who came up with the name Sudden Impact. We asked Mitch to sing so it was Reid on guitar, Mitch on vocals, Milo on bass and me on drums ... after some time Mike Brunt joined on second guitar.



Mitch: We were all skaters, and Reid, Scott and Steve were playing together. I think it was Scott who asked me if I was a singer. I told him "I sing in the shower."

Our first jams were in April at the hall in Aurora and we did a bunch of shows there with Direct Action, Wrath, local Northern Assault and The Gospel Shoppe with Travis Good and Neil Exall. And then finally we went down to Toronto to open for JFA at the Turning Point. All we had to offer them skate-wise was a bunch of parking garages, but

we postered the hell out of the city and the place was packed.

AU: Tell us about your relationship with Brian Taylor and recording *Freaked Out*.

Mitch: It was really kind of intimidating being in the studio (October 20, 1984). I can remember doing the vocals ... there was a mic stand with a mic, and a cover in front of the mic. The engineer wanted me to be 6 or 8 inches from the mic. I couldn't do it, I had to have the mic in my hand.

Scott: Our first experience in the studio was scary but it made us feel like rock stars.

Brian Taylor was kind of the head dude of the scene, as he had already done demos for most of the TOHC bands, so it just seemed natural we would work with him. Plus, no one else was asking us to record.

Steve: "Freaked Out" must have been Brian's offer based on that connection alone. No one else had a clue, but Brian and Paul and Reid worked their magic and suddenly we had a demo we could sell and sell 'em we did, pushing 'em in stores and at gigs - and plowing every cent back into getting more copies dubbed.

AU: What was the response to the demo and how did it lead to the debut LP?

Mitch: I thought the response was great! After the demo, we went back into the studio and recorded more stuff for a possible album. I don't think Brian thought it was good enough. So we

did it again, and *No Rest from the Wicked* (recorded December 1985) came from that.

Scott: We got a good response to the demo, but I don't remember how many we sold. I just remember having to do "another hundred." It was natural that an LP would follow the demo. Diabolic Force was Brian's label and it was still pretty new.

Steve: Somehow we sold around 500 copies of the demo. With a tape and more gigs, things just kept growing. Hardcore Sundays at Larry's Hideaway were a thing then with local bands every week, so it wasn't long before we lucked into another prime spot opening for Suicidal Tendencies at Larry's Hideaway (April 4, 1985), which was insane. With continuing sales of the demo through the Peddler, Ben Hoffman took notice and the offer came that if we paid to record something and he liked it then a Fringe Records release was possible and that's what ended up becoming *No Rest from the Wicked* LP, with Newmarket local Mike Brunt now on second guitar and another of Reid's manic sketches on the cover.

AU: What are some of the highlights of your early lyrics and song themes?

Mitch: After we decided on Sudden Impact for a band name, I thought we should have a song with the same name. Those are the first lyrics I ever wrote. As far as inspiration goes, I just thought about what came to mind.

I was a huge Ted Nugent fan in high school. When I thought about a sudden impact, the first thing that came to mind was a line in "Dog Eat Dog": "Kamikaze from the hundredth floor, swan dive to the street." Sudden Impact: "Trapped in a burning building." We were a skate band, "Sprawled out at the bottom of a pool," "five teens die at a railroad crossing."

When I was in high school my friend had this Datsun 510. There were these railroad tracks a little out of town. If you got up enough speed you could get all four wheels off the ground. You knew it was a good jump if your head hit the roof. Looking back, we should have taken turns. Five knuckleheads smoking pot, we didn't think of that.



AU: Why did Mitch leave the group?

Mitch: Looking back, we all had day jobs. Aside from work, everyone was committed to the band. I had started mountain bike racing, and was spending more time racing than with the band. One day I came back from a race in the States, my first pro race, rolled up to our practice space, heard music playing, knocked on the door, and was told I wasn't in the band anymore.

Scott: Mitch basically left because we had just started to make some traction and had a fan base so we were really into pushing the band. Mitch was getting into mountain bike racing,

which is mostly done on weekends, the same as when bands gig. As I remember it, we kept practising and could not get in touch with Mitch for a few weeks and found out he was racing in the U.S. Long story short, we asked "Johnny The Boy" to take over vocals. He was a little metal kid who was also into hardcore. It's true that Mitch came to a practice after weeks of non-communication and Johnny was there ... and yes it was awkward. We were kids.

AU: What were your favourite early milestones?

Mitch: When I really thought we made it was when I saw a girl in the crowd wearing a t-shirt of our *No Rest from the Wicked* album cover she had drawn with a



sharpie.

Scott: Early milestones for me would be our first shows in Montreal and Quebec City, and opening for all the bands we loved like Suicidal Tendencies, DRI, COC, Circle Jerks, Scream, Voivod and on and on. Sudden Impact were at the forefront of crossover in Canada.

Scott: SI never set out to go "crossover" - it was never a conversation we had. We were digging Metallica's Kill 'em All as well as Slayer and Exodus. I think that metal sound just crept in because we liked it. We were also getting better on our instruments and it was kind of a natural progression.

Mitch: We never sat around talking about it. Looking back, I'd say that when Scott added the second kick bass drum that's when things changed.

In terms of the local scene, Chronic Submission had taken some time off and they came back with a metal sound. Everything was always evolving. We were doing an interview with someone, and I think Mike put it best, "We just wanted to be the band that we'd like to see."

AU: Final Thoughts?

Scott: In 2018 we were asked to play at the book release for *Tomorrow Is Too Late* TOHC after a 30-year hiatus, and then in 2019 at the 77 Festival in Montreal. It was a blast and an amazing experience.

supremeecho.bandcamp.com › album › *sudden-impact*

We have the largest selection of draught beers on the Island

1739 Fort St at Richmond

598-5333

www.christiespub.com



SUPREME ECHO

#102 – 2504 Government St
Victoria BC
250 885 5861
Parking at back of building, off Bay St

New & Vintage LPs & CDs

Buy-Sell-Trade-Consign

**rock, jazz, funk, soul, metal,
blues, punk, new wave, folk,
psych, prog and much more**

TONS OF VINTAGE METAL ON VINYL

Jeremy Erickson

Your Name (real or stage):

Jeremy Erickson

Band(s) you played in at Logan's:

Speakeasy, Moneyshot, The Rulebook, The Prime, and Hodag.

Musician, staff member, or a regular?

Musician.

When did you first start going to Logan's?

I moved here in 1997, played a show there that year.

What made Logan's unique?

It's hard for young bands to find a place to play live, that will let them be able to mature in a live setting.

Fondest memories?

I'll share 3 memories from there.

1) I do believe I might have the honour of being in the first heavy music band to play at Logan's. Back in 1997 it was called Thursdays, and the bar was only half the size, I believe the area that has the stage now was a squash court, so we set up in front of the window with no stage. It was my band (Speakeasy) and fellow skate punkers - Tim. It was great. It was very hard for a young green band new to Victoria to find places to play, but they welcomed us in there.

2) Back when Jay Brown found out about his cancer diagnosis, there was a Fuck Cancer benefit show that we (Moneyshot) got asked to play on. This show meant a lot to me at the time because my brother (who also played in Moneyshot) and myself had lost our mother to cancer when we were younger.

3) We ended up playing a show with the band Death By Stereo one year on my birthday. We did a soundcheck and then had DBS over to our place for a barbecue, I was a long night of good music and friends and lots of drinks.

What made the staff so special?

A lot of them playing in various bands within the local scene, Moneyshot recorded three times at

Scott's infamous Sea of Shit studios.

Is it true Logan's never had a bouncer?

Can't say I really ever remember seeing a fight break out there, everybody was usually pretty chill.

What's the importance of independent music venues?

Bands can only get so good in the jam spot, you need to get on a stage in front of people to really grow as a musician and as a band. Moneyshot would always sound our best at the end of a tour. I guess it's somewhat like a comedian, you'll never know what really works until you get up and do it in front of people and get a reaction from it.

Who drank more? The Metalheads, the Hippies, or the Punks?

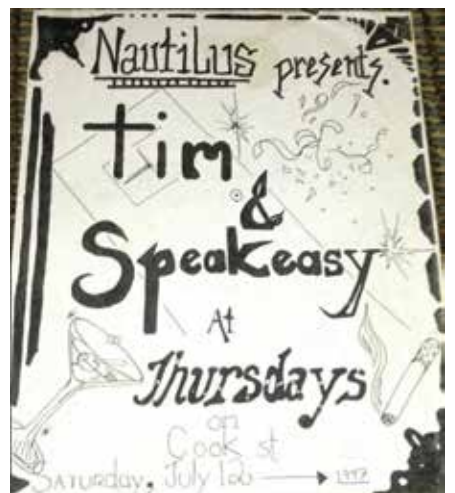
The Sweathogz.

What do you hope will happen with the space?

Hopefully another friendly local neighbourhood tavern.

Final words about Logan's.

I'm saddened that we lost our go to spot for live music, but grateful for all the times they let us use their stage to do the thing we love to do.



Billy Hopeless



Your Name (real or stage):

Billy Hopeless

Band(s) you played in at Logan's:

Black Halos, The Bonitos, we were always the Douglas street trading poster boys for mainland punk.

Musician, staff member, or regular?

Irregular musician.

When did you start going to Logan's?

When we played there with the Black Halos. I drank a lot that night so I don't remember the date.

Do you know the history of Logan's pub?

I heard in the 70s it used to be a theme bar based on the movie *Logan's Run* where if your coaster started blinking it meant your drink was empty and you had to run to the bar which was called Carousel to get a drink. Ok, that's not true but

man wouldn't that have been cool?

Any stories to share about the original founders of Logan's?

They always used to put us up at that strip bar hotel up the street. The place was filled with sketchies and strippers and we always had a real good time there.

What made Logan's Pub unique?

By day it was a nice looking pub up front but at night it was dank in the rear, like any island girl should be.

Were there different themed nights?

Yes, there were these crazy patch collectors meetings and the let's party in the bathroom stall nights.

Fondest memories?

I drank a lot there so I don't remember.

What made the staff special?

They never kicked me out.

What's the importance of independent music venues?

They let bands like us play where other venues always kick us out.

Who drank more? The Metalheads, the Hippies, or the Punks?

Me.

What was Logan's vibe?

It was a great warm up for the strip bar hotel afterparties.

Best bands you saw perform at Logan's?

Too drunk to remember but I'll say the Keg Killers.

What do you hope will happen with the space?


I hope it becomes a *Logan's Run* themed bar but it'll probably become social housing for all the people who got evicted from the strip bar hotel up the street after the dank got white washed.

Final words about what Logan's meant to you.

They made a real good chicken burger and fries.



JEFFERSON'S BARBERSHOP



HAIL SANTA

1949 COMMERCIAL DRIVE

604-251-1137

BOOK ONLINE - JEFFERSONSBARBERSHOP.COM



📞 604-299-3939

1839 Commercial Drive
Located in Little Italy

📷 EASTVANWEARTATTOOCO

🌐 EASTVANCROSS.COM

Authorized dealer for the
EastVan Cross Merchandise!

Get 15% Off Merchandise With This Ad

BLANK GENERATION

PIERCING & JEWELRY

EST. 2003

543 HERALD ST. VICTORIA BC

BOXING WEEK SALE!
25% OFF PIERCING & 15% OFF JEWELRY
• DEC 26TH-30TH •

BOOK ONLINE
BLANKGENERATIONPIERCING.COM

HARDCORE AL

Name:

Hardcore Al.

Bands you played in:

Undoing – Desensitized.

Musician/staff member/regular?

Musician/regular

What made Logan's unique?

I think the staff and the live music aspect of it.

What were some of the different themed nights?

I remember Punk Rock Market and just live gigs, and the Hootenanny.



Fondest memories/craziest story you can share?

Fondest memory - taking my daughter there for her first punk rock show which was Angry Snowmans and Fuck You Pigs. Craziest story - when Harley from the Frostbacks got gaffed in the leg on stage. Blood everywhere, it was fucking gnarly.

What made the staff so special?

They always forgave me for making an ass out of myself and let me come back in next time.

What's the importance of independent music venues?

That's how local musicians get to play their music. It's the most important part of a scene.

Who drank more, the metalheads, the hippies, or the punks?

Definitely the punks. Every goddamn time.

What was the vibe like on an average weekend at Logan's?

Fridays and Saturdays were always crazy and then Sundays was usually hungover people enjoying pub food and more drinks. Always good though.

Best bands you saw perform on the Logan's stage?

The Vibrators, Dayglo Abortions, AK-47, Lesbian Fist Magnet, and Desensitized.

What do you hope will happen in the future with regards to the space?

It should be made a fucking landmark. A historical landmark.

Final words about Logan's:

Sometimes you wanna go where everybody knows your name.



Photo Credit:
Scott Fraser Photography

Doghouse Rose

The Harder They Fall

Interview by Chuck Andrews



AU: Who are we talking to today?

Jefferson - Jefferson bass and back up vocals

Jordan - Hello! I'm Jordan. I play the drums!

Sarah - I'm Sarah, Lead Vocals, rhythm guitar

GI - GI Holm, lead guitar

AU: Did you play and tour quite a bit before the pandemic hit?

Sarah - We definitely pride ourselves on being road warriors.

Jefferson - Touring has been a huge part of how Doghouse Rose has been getting the good word out there. We've travelled the Great White North and across some of Europe's finest countries. The first couple of times we toured Europe, before the tour we would play our way to Calgary for the Stampede week and go busking to raise money for the plane tickets. Some of our favorite opening slots were definitely Tiger Army, Murder by Death as well as our pals the Creepshow.

AU: The Go Gos and No Doubt are a couple of your influences I see. Are there other female fronted groups that are major inspirations?

Sarah - I'm really into the Bombpops right now. Their latest album is killer. draw influence from a lot of different female musicians. I have a strong love for the women who ruled the 80s, Madonna, Cindi Lauper are two of my faves. And like any punk rock gal who grew up in the 2000s, Brody

Dalle was a huge influence on me.

Jordan - There are so many amazing women in the world of music doing incredible things. Angel Olsen, Stella Mozgawa, Carrie Brownstein. Debbie Harry is a huge inspiration for me. I'm a huge Blondie fan.

AU: Describe the band's sound if possible.

Jordan - Kind of like punk rock with the heart and charm of a John Hughes movie.

Sarah - High energy melodic punk rock with a vintage vibe. There's a lot of New Wave influence on this new record especially.

AU: You must have toured somewhere as I see "Band Interests" include long romantic van rides! I assume you must be really missing those these days? At least there is still pizza right? What are some of your favourite pizza places?

Jordan - I'm very much an advocate of the "you win or you learn" mentality and tour is very much just a collection of those moments. You get those highs where you take a step back and realize you are doing exactly what you are meant to be doing and you get those low moments, rich with life lessons. So ya, I miss it so bad! All of it. You're right though, there is still pizza and pizza's tight. Hard to pick a favourite spot, but Little Nero's makes a lovely cheese pizza.

Sarah - There's an awesome pizza restaurant in that I used to work at called 850 degrees. They do that wood oven style pizza and it's the bomb. But I've never met a pizza I didn't like, and I don't care what anyone says, pineapple on pizza is delicious.

Jefferson - Ahhhh, the great equalizer. Kings and peasants alike can appreciate the importance of a fine pie. It's a shorter list of pizza places that aren't great like the Czech Republic. If I could suggest 1 thing to an entire country it would be crunchy wafer thin corn meal isn't pizza dough and canned corn isn't a topping. The Hut has always had a nice greasy pie.

We have been keeping busy doing everything else that bands have to do behind the scenes. Honestly, there is so much more work to do than just what the fans see. That's just the final product. We recorded our album, did promo

videos, music videos, photos and social media crap out the wazoo. Shows will be back soon enough and when they are we will be ready to Destroy.

AU: "Jesse James" is the song that grabs me the most on your debut album, The Harder They Fall, on Stomp Records. What songs are your favourites on the album?

Sarah - It's hard to pick a favourite, but for me "Not Ready" is probably the most meaningful and personal.

Jordan - I personally love "Try x3." It's just a fun song and it's got a lot of heart!

Jefferson - The whole album for us has a complete continuity and like our favorite albums I grew up listening to, it's a front to backer. We're happy and proud of every song on there.

AU: The album release party was an online event. Was it still a blast?

Sarah - We always have a blast whenever we play, whether we're rehearsing or playing in front of a bunch of people. It was a little different than we're used to but it was interesting to try something we love so much in a cool new way.

Jefferson - Lucky enough the online show was both our album release and part of the 25th anniversary celebration of Stomp Records. In many ways it was a blessing because fans from all over the world could tune in.

AU: Stomp Records has been around for 25 years now! Crazy, eh?

Sarah - We're really big fans of the bands on the Stomp roster and have had awesome times



playing and touring with a lot of those bands like The Creepshow, Raygun Cowboys, and The Anti-Queens. We've wanted to be part of the Stomp fam for a really long time and we're really excited to be releasing this record with them.

Jefferson - We were playing shows with tonnes of the Stomp bands before they picked up our album. What can we say? Party, play the show, party, sleep, rinse, repeat. The memories will always be with us like charming musk of The Real McKenzies that will forever linger in the Doghouse Rose tour van.

AU: How would you sum up 2020?

Sarah - Rollercoaster

Jordan - Oy Vey!

AU: Have you been naughty or nice this year?

Jordan - Definitely naughty. I'm kind of the bad boy of the group.

AU: What else should we know about you?

Jefferson - Jordan can't parallel park, G.I. is a compulsive gear shopper, Jefferson sleeps with earplugs in and Sarah is left handed.

AU: Anything else to promote?

Jordan - Ugh fine, I'm not the bad boy! I'm just the cute one, ok?

Sarah - We're hoping to be back out touring soon but in the meantime we're working on creating some awesome new videos and will be active and chatty on our socials. Until we can see you in person, come hang out with us online. We're on Spotify and Apple music, pretty much anywhere you can stream stuff. We're very active on Instagram @doghouserose and Facebook. We have a website too it's doghouserose.com if you're into that kind of thing.

AU: Any final words for our readers?

Jordan - Thanks for all of your support and hope you are enjoying our record! If you want to see pictures of my dog Bark Wahlberg, you can.

@jzagerman on Instagram.

doghouserose.com

stomprecords.com

a very special

APE WAR

holiday

Featuring

ROT SYSTEM POSER CHOICES SINGLE ENTENDRE

ripping alt Punk / Hardcore from Vancouver

APE WAR / NEEDS Split EP

"Two Little Shits"

On clear vinyl. Digital, or streaming everywhere bands don't get paid.

apewar1.bandcamp.com

needsvancouver.bandcamp.com

APE WAR artwork by Thomas Magho

AWKWARD

AVC

NEW ALBUM - SUMMER 2021

JUNK HOUSE

@AWKWARD_AC

@ART6FGRIMMUZA



BLACK CAT TAVERN
SASKATOON'S LIVE MUSIC VENUE

PUNK **HIP HOP** **METAL**
AND EVERYTHING IN BETWEEN

801 BROADWAY AVENUE
★ **SASKATOON, SK** ★
FIND US ONLINE @BLACKCATYXE
blackcattavernbooking@gmail.com



t-shirts that talk

Wicked Santa Sale!

#2-3125 VAN HORNE ROAD • QUALICUM BEACH, BC
250-951-8869 • T-SHIRTSTHATTALK.COM

Autocatalytica

Absolute Underground: Who are we talking to and what are you most infamous for?

Eric Thorfinnson: I'm Eric Thorfinnson, Autocatalytica main guy dude infamous for churning out heaps of high-unlistenable neo post progressive grind funk.

AU: Give us a brief history of the band, who is in the band and what are you all about?

ET: The band started as my solo metal project in 2009 and has gradually evolved through different iterations and configurations of existence. It gained a bunch of members when I attended Berklee in Boston around 2010 and lost all those members and transformed back into ostensibly a solo recording project when I moved back to Toronto in 2015. Right now I'm the only official member of the "band", with a bunch of guests filling out recording duties, but I'm way into shattering genre barriers and accepting the essential silliness of metal.

AU: Describe the band's sound if possible.

ET: We basically like churning out tasty riffage and squeezing as many genres into a loosely defined "prog-metal" space as possible, while ultimately serving the song and always aiming for as much ethereal catharsis as we can muster.

AU: Have you released an album recently? Tell us about it! What can we expect to hear?

ET: Yup, we released *Powerclashing Maximalism* this past October. It's eight tracks that range the

genre gauntlet from Progressive Country-Jazz to good ol' eight-string heaviness. I essentially tried to get as many collaborators as I could on this record and had a fantastic time working with a bunch of insanely talented musicians. It features saxophone from Derek Serbin, drums from Neilroy Miranda, screams from Gary Walsh, clean vocals from Amy Beth Anders, Scott Carruthers and Devlin Flynn, and violin by Laura C. Bates. It's definitely got something for everyone interested in heavy music in there, but it's certainly a challenging experience that will reward multiple listeners.

AU: Does the new album explore any particular themes or topics?

ET: A lot of the lyrics deal with my experiences in meditation, but otherwise, it's largely about how fucked we are politically and socially and how conversation is falling apart at almost every level.

AU: Any stand-out tracks you are stoked on?

ET: I'm pretty proud of everything, but the first track "Borndun" really tickles my biscuit as far as heaviness goes, and I think what Amy Beth Anders did vocally with "Crawboi" is fucking outstanding, I gave her a kind of half-assed shell of a song and she turned it into this utterly beautiful vocal ballad.

AU: How have you been surviving the Apocalypse? Any survival tips to share?

ET: I've been weathering it alright! Learn to laugh at the chaos, have a routine, and get the fuck outside and do some exercise you fat shit.

AU: Any plans for Covid Christmas this year?

ET: Just spending some time with

family. (Socially distant of course)

AU: Have you been naughty or nice?

ET: I'm nice as fuck.

AU: What do you miss most about live music?

ET: I certainly miss the catharsis of being around a group of people all being engaged in the same energy, that shit rules.

AU: How would you sum up 2020?

ET: Hilariously-Apocalyptic-Groundhog-Day-Esque mundanity.

AU: What should we know about you that we don't already? Anything else to promote?

TORONTO TRASH

ET: That pretty much covers it. Y'all can always listen to my solo project under my name "Eric Thorfinnson" and my demonic indie-rock project "Hosana."

AU: Any final words for our readers?

ET: Stay sweaty and wash your paws. We're all gonna die!

autocatalytica.bandcamp.com



KGEEZ CYCLE
ELECTRIC SCOOTERS & MOBILITY
SALES, SERVICE, RENTALS & REPAIR

www.kgeezcycle.com 778.678.0069
352 BURNSIDE RD. VICTORIA BC

Chris Spedding

Interview by Ira Hunter

Absolute Underground: Who are we talking to?

CS: Chris Spedding, studio musician

AU: What's on your musical resume?

CS: Session work and a solo pop record from 1975 entitled *Motorbikin*.

AU: How did you first get involved with playing guitar? Who were your early influences?

CS: Got fed up with the violin. Skiffle and Elvis got me started on guitar around 1956.

AU: What was the first band you were in?

CS: I had band at school called the Vulcans (1959/60)

AU: What are some of your career highlights?

CS: Jack Bruce, Donovan, Harry Nilsson, Elton John, Wombles, Sex Pistols, War of the Worlds. Nina Hagen, Joan Armatrading, Marianne Faithful, Robert Gordon, etc.



AU: What can you tell us about your latest project with The Vibrators called *Mars Casino* – How did the project come together and what did you bring to the table?

CS: The band had cut all the tracks, then I came in and played guitar on it all and sang on some of the songs. It was very enjoyable. They are very easy to work with. If people like it, we'll do some more.

AU: Any stand-out tracks?

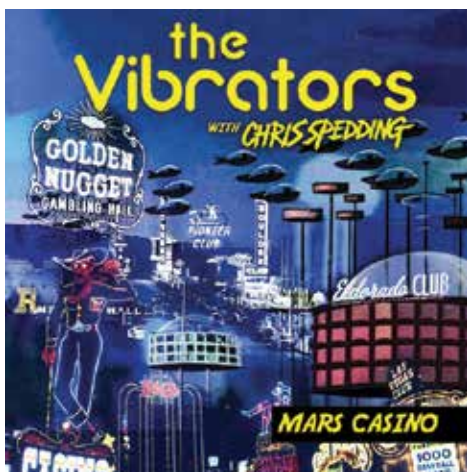
CS: "Paper Tiger," and "This is the Way." They put the best songs at the end of the CD!

AU: What is your history with the band The Vibrators? Tell us about the first time you worked with them in 1976 on the song "Pogo Dancing."

CS: They backed me for my appearance at the Punk Rock Festival at the 100 Club in 1976. We got on well so decided to do a record. Then nothing much til *Mars Casino*!

AU: What was it like when punk was first starting in the UK?

CS: I used to get my clothes from Malcolm McLaren's shop, then my friend Chrissie Hynde



invited me to a Sex Pistols show around 1976 and I was impressed and offered to produce a three-song demo for them - a demo which got them a deal with EMI. I also hooked them up with producer Chris Thomas.

AU: You were the producer on the Sex Pistols' first demos? How was that experience? Were they wild in the studio at all? Any truth to the rumours that you played some guitar and bass tracks on the *Never Mind The Bollocks* album?

CS: I only produced the demos. No playing. Steve Jones was more than competent to do that. They were all very professional in the studio.

AU: Who originally wrote the song "Wild in the Streets"? Did you do it before the Circle Jerks? I really like your solo album *Hurt* where your version of the song appears.

CS: Garland Jeffreys wrote it. I first heard it on a White Lightning album with Busta Jones on bass. I don't know the Circle Jerks so I don't know who did it first. I only heard Garland's version after I'd done mine.

AU: You have an exceptional music career to date. Is there something you still want to accomplish or someone you still really want to work with?

CS: So long as I can still pay the rent.

AU: You have been a part of many musical revolutions. Do you have a favourite era or style of music?

CS: I guess the 70s was my era. The records from Motown, Muscle Shoals and Hi Records in Memphis were classics. I didn't listen to much else.

AU: Any secret hobbies or talents?

CS: I like reading biographies, detective novels, historical novels and history.

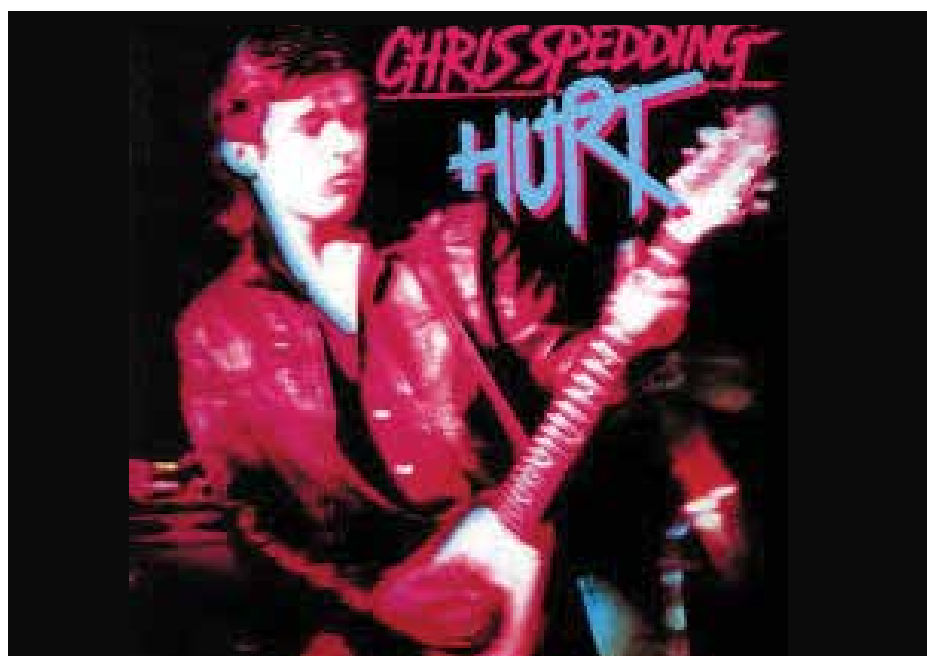
AU: Any advice for young bands just starting out in the music industry?

CS: Try and get a hit. Don't be snobbish about it!

AU: Anything else you want to promote ?

CS: My last studio album was called *Joyland*. I had a live album out recently called *Face to Face*.

www.chrisspedding.com



JACKALOPES NEIGHBOURHOOD DIVE



**TRASHY COMFORT FOOD ⚡ COLD DRINKS
ROCK N ROLL ⚡ 12 BEERS ON TAP!!!**

TAKEOUT OR DINE IN

OPEN TUESDAY TO SATURDAY: 5PM-10PM

ORDER TAKEOUT ON OUR WEBSITE: 5PM-9PM

2257 EAST HASTINGS ST, VANCOUVER, BC

WWW.JACKALOPESDIVE.COM

JACKALOPE'S NEIGHBOURHOOD DIVE proudly supports

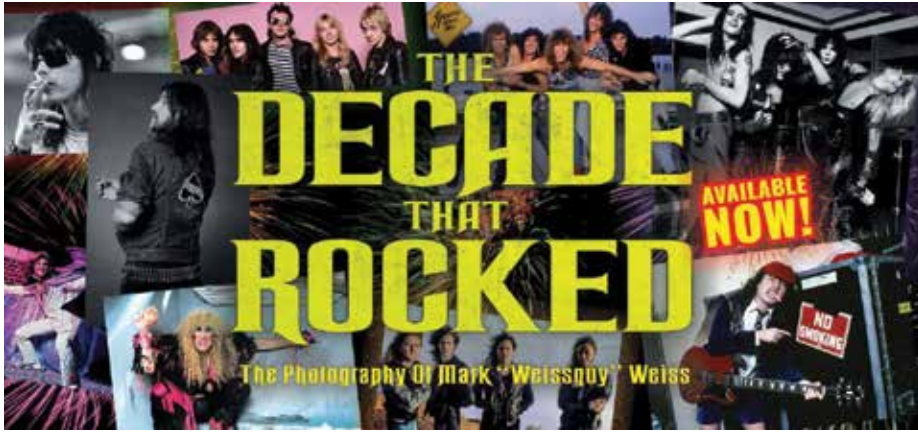
neüterhead



ACE OF SPAYS

To date, Neüterhead has donated over \$30,000 to non-profit animal rescues across British Columbia. Their fundraising supports the spaying and neutering of companion animals in isolated communities, or assisting individuals who do not have affordable access to the service.

**Learn more at
neüterhead.com**



The Decade That Rocked

Interview with Mark "Weissguy" Weiss
by Clark Mantei

Welcome back to another edition of Blast From The Past. This issue brings us Part 2 of our interview with Mark "Weissguy" Weiss, the legendary photographer who's just released his book, *The Decade That Rocked*, a massive memoir of famous photos and outtakes from the 1980s. It's a gem of a book that's not to be overlooked. In fact, every rock fan's coffee table isn't complete without it. If you bought the vinyl or saw the concerts, chances are Mark took the photos that graced the album covers, magazines and posters of the greatest rock 'n' roll events of the era.

Let's now blast into the past... Enjoy!

Absolute Underground: Let's continue with the era of Randy Rhoads, any good memories?

Mark Weiss: I didn't really get to know him, I'd only shot him a couple times and then he so sadly passed away. I just got introduced to Ozzy and started doing some photos on the road. And that last shot that they used in *Rolling Stone* when he passed, was really the last photo of him I did. From what I knew, he was just this quiet, humble, sincere guy.

AU: Any shots with Lemmy from Motörhead with Wendy O. Williams together?

MW: Yeah I shot Lemmy with Wendy Williams, it was at the Palladium. I met him in 1982 when I shot him for a magazine with these naked women. So we got off to a good start with that, because he likes his women.

AU: What kind of camera do you currently use?

MW: I went back and forth but I ended up with Canon. I'm now with Canon 100%.

AU: Did you ever lose any cameras in your party times?

MW: Yeah I would always lose them. Yet I always found them eventually.

AU: What's your most iconic photograph?

MW: Probably Ozzy in the pink tutu.

AU: Is it true you hired Sebastian Bach's band to play your wedding?

MW: No, what happened with that was I shot him a few months before my wedding and I had

my secretary send invites to all my rock friends, So Sebastian came and he jammed with Kevin DuBrow from Quiet Riot and Zakk Wylde and they did 'Metal Health' with me.

AU: Did you do any work on the new Kiss tour?

MW: Yeah, I did the recent Kiss tour book. They had a parade in New Orleans and they hired me and I went on the plane with them and then they hired me to do the tour book.

AU: When you first shot shows like Kiss, were you more of a rock 'n' roll fan or photography fan?

MW: I was both at that point. I was a kid learning darkroom in high school and I was definitely a rocker for sure.

AU: Did you shoot any of the Woodstock 25th or 30th anniversary shows?

MW: Yeah, I did. Those were great. Especially the 25th one.

AU: What was your favourite band to tour with?

MW: Mötley Crüe. We had a lot of fun for sure.

AU: Do you know photographer Bob Gruen?

MW: Yeah, I do actually. I like Bob. I definitely



looked up to him. I see what he did in the 70s and I kind of feel like I'm the 80s Bob Gruen. He had John Lennon, the Dolls, and Blondie. And I have my Ozzy, Bon Jovi, and Mötley Crüe. Different decades, different Rock stars, but the train keeps a rollin'.

AU: So how much is still left in the vault? Is there another book in the works?

MW: Yeah, I want my next book to be on either one band like Van Halen, Mötley Crüe, Bon Jovi, or Ozzy. Or maybe just my black and white photos, like nitty gritty stuff.

AU: Who had the best hair?

MW: They all had good hair, man.

AU: The Decade That Rocked, is now the Holy Grail of Rock 'n' Roll photography.

MW: Wow! What an compliment, thanks.

AU: Did you ever get to meet any bands in the 70s before you were a professional photographer?

MW: Peter Frampton. I saw him at The Garden in '77, as a 17 year old and then two years later, he hired me to shoot him at his house in Westchester, New York, for his publicity photos. So that was kind of a trip. Jerry Garcia I shot in '78. So I was starting to do trade photos, and meeting people.

AU: Do you play a musical instrument yourself?

MW: I do not.

AU: Yet your camera is an instrument to you, obviously.

MW: Hell yeah. Gene Simmons even said that I don't play guitar, but that my camera is my guitar.

AU: Did you ever do Kiss studio photos in the late 70s?

MW: No, I never did studio photos for them back then. Yet I did do those when they reunited in '96.

AU: When you decided to do this book?

MW: Five years ago and it's taken that long to put it all together. I had to get it just right. I'm a bit of a perfectionist.

AU: What's your favorite album cover you shot?

MW: I'd say *Stay Hungry* for Twisted Sister is my fave. It's my first album cover. It means a lot to me.

AU: Did you ever ask to get a photo of you with the bands?

MW: Oh, yeah. I have pictures of me with almost all the bands and if one of their birthdays comes up I post them.

AU: How did Thor and Ozzy get together for that photo with the boxing gloves?

MW: I was friends with Thor and I just thought it would be fun to get them together. So I said,

BLAST FROM THE PAST



"Hey Sharon, how about I bring up Thor?" and she started laughing and she's like, "Yeah, sure."

AU: What about working with Blackie Lawless from W.A.S.P. with all the blood and skulls...

MW: I actually got all those props together for that. It was quite a shoot for *The Last Command*.

AU: How about Twisted Sister's album cover for Come Out And Play with Dee in the manhole.

MW: That's in my garage right now actually. I had a manhole made out of steel and tar and everything brought up to my studio in New York. The manhole cover was actually at the Hard Rock Cafe in Las Vegas, and at the Grammy Museum for a little bit as well.

AU: Did you do any work with Judas Priest?

MW: Yeah, they've given me access since the late 70s. I never toured with them but I've done a lot of photo shoots over the years. I was also at the "Turbo Lover" video shoot, which was cool.

AU: Advice for new concert photographers?

MW: Learn video too, because now the bands really like both. I just think if they really love photography, they should stick to it and they'll find a place. It's hard to get access, so they need to start a blog or something to make it happen.

AU: Biggest concert you ever shot at?

MW: Well, there was the US Festival, then Live Aid, then the Moscow Music Peace Festival. I did the beginning, the middle and the end of that decade.

AU: Remember Triumph at the US Festival?

MW: Oh yeah, of course. I just recently went to shoot Rik (Emmett) when he did a solo album.

AU: You've definitely shot some of my favourite pictures and I want to thank you for that. I can't wait to hear about a second book, but I've got to buy the first one first.

MW: My pleasure, man. Thanks.

And with that folks, the shutter to this interview closes. Until the next Blast From The Past... stay strong, be safe, and remember to Rock Out, and Roll On!

thedecadethatrocked.com

[facebook.com/markweissphotography](https://www.facebook.com/markweissphotography)



Kalev Mihkel Kaup



Who are we talking to and what was your association with Logan's Pub aka the Tavern of the Damned?

Kalev Mihkel Kaup, the keeper of the realm. Heh a.k.a. Booking guy.

What do you know of the history of the Logan's pub?

Well listen here, ya see it goes way back to the early 2000's when those Logan boys decided to give the old Thursdays sports bar, which they bought from some other dudes in 1997, their name. I don't think the neighbourhood knew what they were getting. At the time there was a baptist church next door. That's the most likely candidate for the inspired Tavern Of The Damned nickname Chris coined. The pub being the dark reflection of next door. Tavern Of The Damned was its unofficial official name.

Any stories to share about the original founders of Logan's?

There are many, Three brothers of seven kids from Nova Scotia. Chris the ex Goth/Punk guy whose vision it was, John the Cowboy, Stewart the Engineer. The whole story used to be on the back of one our menus.

What made Logan's unique?

The fresh air, the mood lightning and its angelic aura.

What were some of the different themed nights?

Like, tributes and cover bands? Hank Williams, Magnetic Fields, Velvet Underground, Turbonegro, Iron Maiden, Girls!Girls!Girls!, Kiss, Misfits, Nick Cave, Grateful Dead, Metallica, Neil Young, AC/DC, Alice and Chains...so many.

Fondest memories?

Staff parties hands down. As well as the tender times when shit goes wrong and we're there for each other. Those bonds, friendships coming together over time. And KC Logan, she gave a lot of warmth to that place for the first 13 years. My fondest years by far.

Craziest story you can share.

Honestly, I don't think I can talk about the craziest stories. There's all the rock'n'roll cliches. Sex & Drugs & Rock'n'Roll! Chocolate starfish, naked bike rides, the after hours. All the stuff of legend. As far as a crazy story I can talk about?

The night of the Big Brawl.

The band was the Neo Nasties. There were some punks from the mainland over and drugs were being had. There was a couple sitting on the stage and suddenly the guy punches his girlfriend in the face. The packed dancefloor erupts. All hell breaks loose. About five pretty big dudes pin the guy down and just after the guy goes limp in surrender, he explodes and these other guys go flying in the air. This was superhuman stuff going down. Tables and chairs are flying, beer glasses, random things. The police show up and start tasing people. People are suddenly standing back while random folks are dropping from taser jolts. They finally get to the guy. They taser him and nothing happens, they got him in the side



of the head and he appeared to get stronger. This guy had Hulk stuff going on. They finally managed to trip him and get his ankles shackled into the hog bar and toss him in the back of the wagon. Hands down craziest night.

What made the staff working at the bar so special?

Character. The freedom to be in line with their character and call bullshit on yours.

Is it true Logan's never had an official bouncer?

We tried a couple of times but they'd just get into fights! Guys that wanted to be cops. Staff, and regular patrons would eject problem people. Also we mandated that bands and promoters had to police their own people otherwise they didn't get to come back.

What's the importance of independent music venues?

When it comes to authenticity it's very important. Corporate music venues aren't incubators of the creative process.

Who drank more? The Metalheads, the Hippies, or the Punks?

The metal scene drank the least. Punks drank a lot of cheap beer. Satan drank the most. And Stan.

What was the vibe like on an average weekend at Logan's.

There were no average weekends.

Who were some of the best bands you saw perform on the Logan's stage?

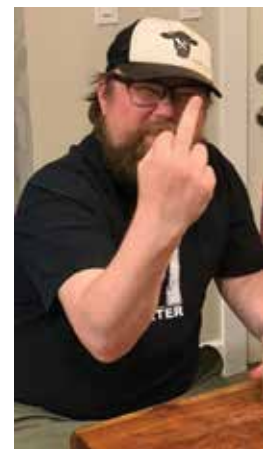
The best? Everyone local. They were also some of the worst.

What do you hope will happen in the future with regards to the space?

Maybe a giant sinkhole. Shlooop! Just gone. Then maybe it would burn in the Earth's core and the hole would fill with lava and cool off. Nature would take over from that point and the wind would fill our ears with our favourite songs.

Final words about what Logan's meant to you personally.

It meant everything. I did a lot of growing up there. I met my wife there. I made lifelong friends there. I started bands there. It meant everything.



Okanagan's greatest selection of vintage and new records just got better!
Now with two locations to serve you.



EST 2010

Underground Music & Gifts

1331 Ellis Street, Kelowna

778.478.0215

www.ug-mg.ca



EST 2020

Collectors Direct

2520 53rd Avenue, Vernon

250.503.1971

www.collectorsdirect.ca

Shop online and pickup available

Rock to Jazz, Punk to Country and more. Rare and hard-to-find pressings, CDs and posters.



John Carlow

Goodnight to The Tavern of the Damned

Here's a solid piece of advice. If you're at a punk or metal show and someone wanders up beside you with a full glass of the beer special that night... move. Without doubt that beer is gonna be hit and worn by many. If your glass was on the stage, it will not only be spilled, but the glass will be broken, soaking nearby cables and set lists. None of this an uncommon scenario at the Tavern. I've had my sanity questioned many a time for hauling expensive camera gear into such settings but I always managed to make it out alive. And then I'd come back, cause I'm drawn to shoot stages that bleed originality, passion, talent, fun and the unexpected. Logans was always all of that.

I've shot all kinds of venues from crammed basements to massive festival fields but always felt home most in the Tavern of the Damned. From the beginnings of when I started shooting there I was always welcomed and felt like part of the atmosphere. I was inexperienced back then but the door was always open to come practice. Since then I've shot many bands over the years, staff photos, food for the menus, special events,



a pie eating contest, a play, even the symphony when they did a show. (what a night that was). A constant for me at Logan's was the fight for the very needed life blood of music photography... light. Rarely was there enough light to shoot a band well or inclusively. Not an uncommon thing in underground venues. Of the 4-5 lights on stage, some were up...some down...some not working or at times not even pointing at the stage. Some bands wanted to play in the dark. This



presented endless challenges, but on the upside... I was made to learn how to shoot in impossible lighting. Valuable stuff for a photographer. Even pulled off a gig lit by candlelight once.

Places like Logans are very rare. Other venues can seem similar but this one was truly special. From the staff to the wide reaching all inclusive nature of the venue it was always somewhere you wanted to come back to. I always thought it would be around forever.

Too many people to thank for the experience that was Logans. I'm going to miss the time I spent at my second home. I had planned much more for the future at Logans... so I'm very sad it will no longer exist. I take heart in that the scene won't die here. It will surface again because these relationships...the families...friends...the music... everything that made it special at Logans was the real deal.

You don't come across the real deal often... and when you find it, it comes with no ending.



Leeroy Stagger

Your Name (real or stage):

Leeroy Stagger.



Bands you played in at Logan's:

Leeroy Stagger, Wolf Lobos, The Staggers.

Musician, staff member, or a regular?

All of the above.

When did you first start going to Logan's pub?

I was 18, 2000.

What made Logan's unique?

It was a pretty special place as far as a local venue went. It had the vibe of a local hang but had some pretty spectacular shows.

What were the different themed nights?

I had a DJ night called Trash there for a while that was pretty fun, The Hootenanny was a big one for me as well as Drinko Bingo.

Fondest memory?

Ok, my FAVOURITE memory of the pub goes like this. It was a Sunday night, the pub was usually slow but there was always a group of five or six of us raising a bit of hell. I seem to recall it was me and Adam, maybe Brendan and a few cute girls whose names are escaping me right



now. Anyways, while we were out smoking we decided to play a game of blindfolded kissy kiss, we had to guess what girl was kissing us. Sounds normal right? Well after a few rounds, there I was blindfolded, lying down on the picnic table waiting for a cutie to lay one on me when all of a sudden I get this full on moustachioed, cigarette tasting full on tonguing from hell, I ripped off my blindfold and to my horror there's the one and only John fucking Logan standing over me with a big old smile on his face. It was an education I'll never forget.

AU: What made Logan's staff so special?

They were lunatics of the best kind.

Is it true Logan's never had a bouncer?

I don't remember. John Logan could kick anybody out if he wanted, and he did.

What's the importance of independent music venues?

Without Venues like Logan's the next big bands will not have places to develop into professionals. They are imperative to a vibrant arts community.

Who drank the most?

The Punks of course.

What was the vibe like at Logan's?

It really was a mixed bag of the best kind.

Best bands you saw on the Logan's stage?

Neko Case, The Fine Options, Carolyn Mark, JP5, The Loudmouths, The Pricks, Shortpants Romance, Joel Plaskett, Greg Macpherson, David P Smith, those are just a few of the ones I remember.

Final words about Logan's?

Well it was a great place to grow up really. I haven't been a part of it for a long time but it's where I got my start playing and it's a shame that more kids won't be able to have the same experiences.



MONTREAL MASSACRE



Cell Press

Absolute Underground: Who are we talking to and what are you most infamous for?

PQ: Hi there, I'm PQ (Vocal in Cell Press) and I'm probably most infamous for recently giving a purple purple to Maxime Bernier for refusing to believe that the earth is not flat.

AU: Give us a brief history of the band, who is in the band and what are you all about?

PQ: We're only about a year and a half old now as a band but I've known Sean and Joey for over 15 years, Mark has known them for several years as well but Mark and myself only met when we started jamming and have become quick friends. We're just all about trying to make unique music that doesn't bow or adhere to any genre or specs. We just enjoy playing heavy shit together.

AU: Describe the band's sound if possible.

PQ: Well critics seem to be having a hard time with that, just in the last two weeks we have been referred to as everything from grind to sludge to noise-rock to hardcore to punk, to even some

odd ones like screamo, I assure you we are not a screamo band. Like I said earlier we're just trying to make the type of music that captures however we're feeling when we write or record any given track, fuck a genre, we don't give a shit about that stuff. If you want to know what we sound like, the best thing to do is listen to us, and either you'll like it or you won't, we don't

lyrically. I took quite a personal approach to the lyrics for this, so I talk about loneliness, loss, drug and alcohol abuse, depression, death etc.

Nobody can really understand what I'm saying when I scream anyways so I won't go too much more in depth about the themes or lyrics. Tell you what, if you like our EP and want to know what the songs are about specifically, send me a message on social media and we can talk about it, or when we finally get to playing shows, come up and ask me and we can drink a beer together and go over it, but you gotta buy the beers, ok?

AU: Any stand-out tracks you are stoked on?

PQ: I'm really happy how they all turned out honestly, but we did do a video for 'Desert Breath' and have one coming soon for 'Blacked out in Verdun' so check out those on Youtube if ya wanna see how ugly I am on video.

AU: How have you been surviving the Apocalypse? Any survival tips to share?

PQ: Yeah man, I've been surviving for sure, been smoking a lot of weed and just chilling at home with the dog. I don't know how hard Covid would hit me if I got it or even if it would even affect me at all, the thing just seems like it picks and chooses its victims at random, so I ain't gonna test it.

There is a famous saying in North Bay, Ontario that goes, "Test it, you lose it," so I'm treating the Covid shit like that. Shout out to the Downsouth Haircuts crew.

AU: Any plans for Covid Christmas this year?

PQ: Naw, I don't really celebrate holidays, so I'll probably just end up working and cooking something up at home as I do on a normal day, that's all Christmas is to me, a normal day.

AU: Have you been naughty or nice?

PQ: I try to be as nice as possible to everyone I

meet, but if you fuck with me I can get very nasty. This year though, I would say nice. I've been alone at home with my dog since March 99.9% of the time there's not much bad shit to get into. I do definitely have to admit though that I have been an extremely naughty boy in past years. I don't know why but I'm a magnet for naughtiness, sometimes it's just unavoidable, and I've always had a blast being ultra naughty, so fuck it.

AU: What do you miss most about live music?

PQ: The people, by far. Just seeing friends and like minded people, hugging everyone, being blown away by a band I've never heard before, joking around with people. Shit, the list is endless, I can't wait to get back to playing and attending shows.

AU: How would you sum up 2020?

PQ: FUCK 2020. How's that for ya?

AU: What should we know about you that we don't already? Anything else to promote?

PQ: The EP, give it a stream and see what you think! Check out our videos on youtube and feel free to reach out if you have any questions, comments or just wanna talk shit, I love talking with random people about music. I personally run our Instagram account, so hit me up, don't be shy! Also if you're in Montreal and you like tattoos, check out DFA tattoos for the best in town!

AU: Any final words for our readers?

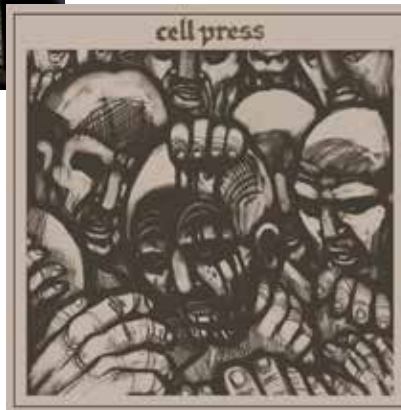
PQ: Sure, if you are feeling like shit and you are thinking about suicide, please don't fucking give up! Even though you feel like there is no hope and there is no one there for you, there is! There are also people you haven't even met yet that love you and care for you! There is always hope so do whatever it takes, you are needed!

Cellpress.bandcamp.com

Facebook.com/cellpressmtl

[Instagram @cellpress](https://Instagram/@cellpress)

[Twitter @cellpress](https://Twitter/@cellpress)



URGET

STUDIOS

EST. 1994

GIFT CERTIFICATES & T-SHIRTS AVAILABLE!

LASER TATTOO REMOVAL AVAILABLE

WALK-INS WELCOME

urgetattoos.com (250)380-2989 @urgetattoos



Absolute Anxiety in Horror

By Vince D'Amato

Over the Halloween season, I finally caught up with a couple of last year's offerings – Peter Strickland's *In Fabric* and Todd Phillips' celebrated *Joker* film (both available via Crave at the time of this writing). Generally, I've been loving Peter Strickland's giallo-esque films, *Berberian Sound Studio* and *The Duke of Burgundy* put him at the top of my new favourite super-contemporary filmmakers.

Although, neither of those films could in any regard be considered outright horror, only his latest, *In Fabric*, a sort-of remake of Tobe Hooper's *I'm Dangerous Tonight*, leans in any significant degree to horror territory. This being said, Strickland's undeniable key strength as a filmmaker is his ability to exude and ooze style out of the sensational artistic design of his films – the man is an absolute visionary. But much like his American contemporary Ti West, whose *House of the Devil* exudes sheer pastiche style over actual terror, Strickland's films seem very much appreciated by the horror fans that I've personally come across. But it can't be pastiche and genre-trope stylistics alone that engage people into non-horror horror films like these post-millennial offerings; and here, when we delve deeper into why these films do connect with genre fans, we unearth a treasure trove of anxieties – which is, for all intents and purposes, the new horror for the new century. Strickland's and West's and (to another degree) Hélène Cattet's and Bruno Forzani's modern genre films focus on quiet buildups of anxieties and neurosis until, in the ends of all of these films, we suddenly find our protagonists embedded in situations impossible to claw their way out from... More anxiety piled onto the buildup of anxiety.

But in none of these modern examples is the anxiety of human beings and their social and personal hang-ups more pointedly directed than

in Strickland's films. *Berberian Sound Studio* exploits the anxieties of the English workforce in a pre-Brexit Europe with a very bizarre fish-out-of-water scenario. *The Duke of Burgundy* is very obviously about sexual anxieties and relationship hierarchy insecurities, while his latest, and most-honed, *In Fabric*, gleefully explores the anxieties with ageism, corporate culture (as it relates to lower-tiered worker-bees), the millennial generation gaps, and media & advertising, mixed with a decided (but mostly subtle) lack of sexual anxieties, almost as if to be a sort of antithesis to *The Duke of Burgundy*. Or, as if to say, for every societal anxiety we do conquer, there are plenty more waiting for us around the corner.

In Fabric also made my mind circle back on *Joker*, a film I'd watched merely two days before experiencing Strickland's film, and *Joker* comes with its own extremely dark and intense take on mental health. Again, is *Joker* a horror film? It is, in the sense that *Taxi Driver* is a horror film to some people, with the exploration of a mentally broken protagonist trying to work within the glass boundaries of a broken society. Both films (*Joker* and *Taxi*) deal head-on with the personal mental health of their protagonists, or definitive anti-heroes in these cases. *Joker* owes far more to Scorsese's *Taxi Driver* than it does to the DC Comics universe, it was undoubtedly no accident that Robert De Niro was cast as his own antithesis to Travis Bickle in *Joker*, playing a celebrity late-night talk show host that becomes the object of Joaquin Phoenix's fixation – much like the celebrity politician who becomes De Niro's target of obsession in *Taxi Driver*. Of course, both objects of obsession in both films are merely a narrative device for the antiheroes to focus their anxieties on, while much, much larger social issues move through the environments surrounding their worlds. While films about mental health inherently also contain some subtext about actual institutions contributing (as opposed to correcting) these anxieties; people being locked up, confined, imprisoned – the extremely interesting thing about Scorsese's *Taxi Driver* is that the city itself, the city that Travis Bickle (Robert De Niro) lives and works and survives within, is the insane asylum. In *Taxi Driver*, there is no need for an Arkam Asylum, the city is Bickle's personal prison, and he's doing his best to just get along within in. A characteristic that can also describe the *Joker* in Todd Phillips' film – which I personally consider to be the film of the century, so far.

Interestingly, a secondary theme that both *Joker* and *Taxi Driver* work in is that of the media's role in exploiting the antihero in a world where society is at a breaking point and needs these antiheroes. To this end, both *Joker* and the forty-five-year-old *Taxi Driver* can be considered more relevant than ever.

Certainty *Joker* is even more relevant in 2020 than it was only a year before, when it was released

in 2019. These themes work on so many more levels now, when politics and media are now scientifically and psychologically proven to act as significant roots in the increasing anxieties of young people in modern society. The human mind is simply over-inundated with information, advertising, opinion, unverified stories, constructed media with nefarious and insidious means to capitalistic ends. And there is a certain gravitas in *Joker* and *Taxi Driver* that elevate these films beyond those that have also experimented with subtexts of media and society, like Oliver Stone's 1990s take on Tarantino's *Natural Born Killers* and, far more recently, Rob Zombie's latest *3 From Hell*, neither of which are subtle by any stretch of the imagination. Tarantino himself once opined that "*Taxi Driver* is actually a comedy."

I don't know that I would agree with that, to say it's an outright comedy is to diminish its exploration into mental health in contemporary American society. Both *Joker* and *Taxi Driver* are inherently laden with irony, yes, but that does not mean they're funny. Oliver Stone's *Natural Born Killers* is funny, in a very, very dark way; and was also perhaps ahead of its time in the mid-90s, even in its seemingly over-the-top and wholly unsophisticated take on media exploitation. Notoriously, Quentin Tarantino did not think Stone's re-writing of his original screenplay was funny at all.

Absolute Horror



And certainly, classic horror like the films of George Romero and Dario Argento and the early-early films of Wes Craven never shied away from exploiting anxiety either, but these were different films – from different times. Films where storytellers may have felt the need, in a post-Vietnam-war-era, to almost bludgeon the horror viewer with heavy-handed gore, action, and torture to get the point across.

In a way, these films shared more thematically with the action-laden and hyper-stylized violence of *Natural Born Killers* and *3 From Hell*. But now, as we head into the third decade of this new century, the unnerving quietness of human anxieties seems almost more extreme in a very concerning way.

<https://darksidereleasing.com>

CONCERT VENUE AND BAR

DOWNTOWN MONTREAL
680, STE-CATHERINE W.

LIVE SHOWS

POOL TABLE

FOOSBALL

PINBALL

KARAOKE

JUKEBOX

VLT MACHINES

SPORTS ON WIDE SCREEN TV

PIRANHABARBOOKING@GMAIL.COM

WWW.PIRANHABAR.CA

f /PIRANHABAR

@PIRANHA_BAR

PIRANHABAR.MTL

PHOENIX

BAR, GRILL & LIVE MUSIC

WELCOME BACK!

OPEN

CONTACT JENNIE FOR BOOKINGS: JENNIE@PHOENIXBAR.CA

3944 QUADRA ST. VICTORIA BC. 250-479-9760 (BAR)

phoenixbar.ca



Krampus

The Legend and the Lore Behind this Fantastical Beast

By Ed Sum

You better watch out, you better not cry, you better not pout and I'm telling you why. Krampus, not Santa Claus, is coming to town. On the evening of December 5th, this being comes out to identify those naughty children, beat them with birch sticks, and haul them away to Hell. That's the old tradition, according to Alpine lore.

He's well known around the region of Eastern Europe since the third century at least. Children feared the wild and woolly horned beast. In later years, when Christianity took hold in Roman occupied lands, he was tamed. The devil visited villages with Saint Nicholas on Krampus Night (Krampusnacht; Dec 5th)! On the next day, good kids would find a reward in their shoe and bad kids had sticks of birch—it was a tradition to leave it out the previous night.

This entity is not likely to enjoy how his role is misappropriated since being introduced to Americans. By recognizing his existence, people should consider the meaning of the holidays. A reason must exist to explain his existence.

Sadly, the influence of the Catholic Church spread during the Middle Ages and other local beliefs were either practiced in secret or shuddered away. Christians believed Krampus was the devil; his appearance may well have influenced this religion's own depiction of the devil and the irony couldn't be any more perfect.

As Missionaries set up shop in the new world, their desire to destroy the past—the pagan traditions of many a world—was more of a setback than anything else. Without the help of folklorists, librarians, anthropologists and

postcard collectors, knowledge of this being—and many other pre-Christian theologies—could have been wiped from history.

Even the fascists of World War II got into the act. They thought Krampus was a creation of the Social Democrats and did what they could to stop his legacy. Had either group did their research, they would have learned of this alpine beast's possible Nordic origins. Some people believed

he was the Hel's (Norse goddess of the Underworld) son. But no substantial tales exist to affirm this fact. Despite this anti-hero sharing DNA with satyrs and fauns, none of these ideas stuck.

In modern festivals, the folks dressed as Krampus swat randomly at adults and kids! Victims can laugh and run away, but perhaps they should ask why they were targeted. Birch is often used in religious purification rituals. In this case, perhaps they are also divination rods. In the right hands, they can point to people hiding shameful secrets.

According to MentalFloss, in the state of Styria in Austria, a variant includes stories of families hanging gold painted birch sticks in their home year round. The belief is that the kids will be reminded of their time doing penance. The assumption is that they had a previous encounter with Krampus. This realm (often referred to as Hell) can't keep up with punishing every resident 24/7 and keeping them fed. Even devils need a rest.

The way Krampus has been ingrained into modern pop culture is problematic. The commercialization of his industry is like how the season sells Christmas. Valentina Jovanovski's report on the Christian Science Reporter shows the issue is ongoing. Nobody is willing to stop selling tourist trap goods since it helps the local economy.

It's possible to blame Monte Beauchamp, publisher of the magazine *Blab!* (1988–2007) for all these problems, but without him, Krampus might have become just another figure from folklore. He didn't even know about this legend

until a collector showed him old post and holiday cards. World-wide interest didn't take place until after he published *The Devil in Design: The Krampus Postcards* in 2003. These images portray him as an omniscient force of nature.

In an interview with *Punk Globe*, Beauchamp said, "One thing I'd like to make clear is that Krampus is not evil... he's not a devil... he's a character of good heart and looks the way he does to convince the bad into becoming good."

Humans who revere him will do more than put on a costume. According to Jennifer Billock on Smithsonianmag.com, "Young men in town dress up as the mystical creature and parade through the streets in an ancient pagan ritual meant to disperse winter's ghosts."

"This tradition—also known as the Krampuslauf, or Krampus Run—is having a resurgence throughout Austria, Germany, Slovenia, Hungary and the Czech Republic, and has gained recognition in the United States."

Artist António Carneiro also has a theory. Although the issue of *National Geographic* magazine with the article about revitalized pagan

traditions is not identified, Tanya Basu used his quote and said, "Such impulses may be about assuming 'a dual personality.'" The theory stems from literary interpretation. Becoming Krampus does not mean an individual can become judge, jury, and executioner.

Anyone jabbed by this wrong end of a stick held by Krampus may chuckle, but perhaps it's wiser to reflect any misdeeds enacted in the past. Can that person find redemption? Or should he or she consider ways to improve for the better?

This horned creature's raison d'être is not about the immigrants recounting their legends and lore for a new generation to discover. Nor is Krampus about the counterculture as he is now known for. He's been featured in many comic books or films since becoming mainstream.

He's the catalyst for action, which is—ironically—good; He provokes victims to become aware of their past sins. The best tales which include this beast reflect this fact. Mass media created the modern Krampus that everyone knows. He's only sinister as the creator wants him to be, not the other way around.



Krampus All Around the World

By Ed Sum

Krampus is not alone in his task to identify who the bad children are and punish them. The theme is universal and all over Europe, there's a regional variant. In where they differ is in what kind of role they play year-round.

In Hungary, St. Mikulás is basically Saint Nick.

In other parts of Germany, three legends—Belsnickle, Frau Perchta and Knecht Ruprecht—have a sixth sense for identifying the naughty.



In France, two mortals (humans) Hans Trapp and Père Fouettard have the honour.

Over in Iceland Grýla is the Christmas witch. She takes the bad boys away and loves making soup out of them! Her kids, the Jólaveinar, help out.

Further north, in the Netherlands lives Zwarte Piet (aka Black Peter) and he delights in punishing bad kids with rods made from birch.

In Italy there lived La Befana. She's a traditional witch who bestows children gifts or coal come the season.

But the list doesn't end there. Two monsters also exist—a family of trolls and a cat. The Jólaveinar (Yule

Lads) have the duty to scare children to behave. They usually act under Grýla's direction. When they aren't tough enough, the Jólakötturinn (Yule Cat) comes out. He can only be placated with the presentation of new

clothes. The poem the latter exists in is told by parents to encourage their kids to work hard year round!



CURSED BLESSINGS RECORDS WEST COAST



SEIZED UP - SANTA CRUZ, CA
"MARCHING DOWN THE SPIRAL"
PRE-ORDER NOW!!



FULLY CRAZED - VICTORIA, BC
"OFF THE HOOK"
COMING 2021

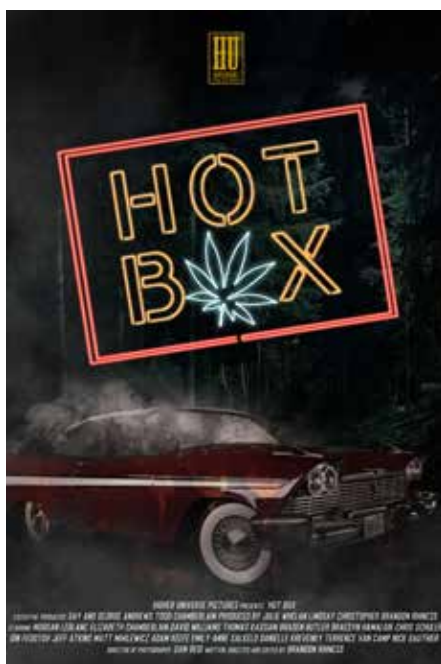


NO MORE MOMENTS - SIKSIKA, AB
7" VINYL "TBD"
COMING 2021

PLUS DIGITAL RELEASES FROM:
HELLAPHANT, GAG ORDER, THE COLA HEADS,
THE FILTHY RADICALS & MORE!

www.cursedblessingsrecords.com

CURSED
BLESSINGS



Hot Box

Interview with filmmaker Brandon Rhiness
By Ira Hunter

The Canadian-made stoner comedy *Hot Box* has been unleashed upon the world!

Hot Box was written and directed by Brandon Rhiness and shot over 11 days in Edmonton. The budget was raised was through crowdfunding, private donations and the sale of *Hot Box* pipes and bongos.

Absolute Underground: Who are we talking to and what are you best known for?

BR: I'm Brandon Rhiness. I'm a writer and filmmaker from Edmonton. I'm most known for comic books I publish under my company, Higher Universe Comics and for the movies I make, my newest and biggest one being the stoner comedy *Hot Box*.

AU: Tell us more about your latest film project.

BR: *Hot Box* is a full-length comedy shot entirely in Edmonton with local cast and crew (a few from Calgary as well). The movie has several intersecting storylines, all taking place at a house party over one night.

AU: What was the inspiration for *Hot Box*?

BR: I liked the old Cheech and Chong movies and other stoner comedies like *Half Baked*. I'd been doing a lot of horror projects so I wanted to do something lighter and fun. Originally, the idea was to shoot the entire movie in and around a car that's parked outside this house party. People would come and go to the car to smoke weed and the story would unfold from there. As the story developed, it ended up taking place mostly in the house. This was aided by the City of Edmonton giving us that sweet mansion to shoot in!

AU: What sets it apart from other weed comedies?

BR: *Hot Box* has a uniquely Canadian spin to it. We shot it over a few weeks but the movie takes place in one night. We had some shooting days where it was above zero outside and the snow was melting. Other days it was freezing cold. One day we had a blizzard. So throughout the course of the night in the movie, there's all sorts of crazy Canada weather.

AU: When and why did you first decide you wanted to be a filmmaker?

BR: I've always been a writer, ever since I was old enough to hold a pencil and write down stories. In Grade 4, I wrote a short story based on a dream I had where I got kidnapped and had to escape. My teacher let me read the story to the class and everyone loved it. That was when something clicked and I realized people liked the stories I wrote. So that was my career path from then on. I got into filmmaking in high school. I watched *Reservoir Dogs* and *Leon: The Professional* one night and was hit with the idea that I should make movies. The next day, I volunteered at the community TV station in Wetaskiwin (where I grew up). I'd go out and shoot local hockey games and stuff for them in exchange for being allowed to use their gear for my own projects. For the next few years I made some really bad short films while I was learning the craft.

Funny enough, I never took filmmaking seriously during that time. It was just something I did on the side for fun. It wasn't until about five years ago when I got laid off from my day job that I decided to really go for it and see if I could make it. The plan was to go as long as I could and if I ran out of money, I'd go find another job. I was taking it month by month but now it's five years later and I still don't have a day job! I'm making my living writing and making films!

AU: What's the Alberta film scene like?

BR: I really like making movies in Alberta. We have a lot of awesome, talented people here. It's a little different for me since I produce my own projects. For me, I just keep my head down and focus on what I'm working on. I've had a couple of my scripts produced in Alberta: *Cor Values* and *John, 316* but I also sell a lot of scripts in the US and overseas.

AU: Tell us about the comic books you have created.

BR: I've published quite a few comics under my Higher Universe brand. They included *Ghoul Squad*, *Misfits*, *Alley Cats* and *The Boy with a Balloon for a Head*. My biggest comic is probably *Chainsaw Reindeer*. It was picked up by Action Lab Comics and received a very good response (considering how insane it was, haha).

AU: Tell us about the two new horror/thriller films you also have coming out this year: *Cold Comfort* and *I'm Haunted*.

BR: *Cold Comfort* is actually the first full-length movie I wrote and directed. *Hot Box* was the second. But *Hot Box* came out first. *Cold Comfort* is still with the distributor. *I'm Haunted* started as a web series. I shot it on a phone and laptop. The story is about a young woman who thinks her apartment is haunted so she starts a video blog to document the crazy things happening in her home and in her life. It's done found-footage style. Each episode was one - five minutes long



and I released them in real-time over a couple months on YouTube. So if you were watching, it would seem like the story was unfolding over real time.

People liked the story so I decided to combine all the episodes and re-edit it into a full-length movie.

AU: Any advice for other filmmakers trying to get a movie done?

BR: I always tell people if I can do it, you can do it. When you set your mind to something and work hard at it, you can make it happen. You can start by volunteering on other film sets or start making your own films on your phone. Whatever you have to do to get the ball rolling and make a name for yourself.

AU: Where can people watch *Hot Box*?

BR: Amazon Prime.

AU: Final words for Canadian Stoner Film Fans?

BR: Sit back, enjoy, watch *Hot Box*! We actually had Tommy Chong personally endorse the film so I guess that means I've truly made it in this genre. He's originally from Edmonton and it was so nice of him to help us out like that.

AU: Where can people find you online?

BR: My handle is @brandonrhiness.

You can also check out the *Hot Box* trailer on my Higher Universe YouTube channel.

www.facebook.com/thehotboxmovie



The Waning Light

Interview by AU Editorial

Absolute Underground: Who are we talking to and what are you most infamous for?

SD: I'm Sage Davies. I play guitar and yell in The Waning Light. This one time I was abandoned by my family in the Atacama desert with no shoes and I survived.

AU: Give us a brief history of the band.

SD: We started about six years ago. I had met Mike Lewis on a Craigslist guitar trade that didn't work out. He later answered an ad I had up to start a band. We have a bunch of the same influences and have a similar vision of what kind of music we want to play. Derrick Staines plays bass in our band, drums in Eye of God, and synth in Counterfold, so he has no time on his hands. Jeff Brown plays drums. He and Mike were in a band together in Ontario called Outside the Observatory. We're all about small dogs, Japanese cars, and trying to write music that we're not embarrassed to release.

AU: Describe the band's sound if possible.

SD: It's a messed up mathcore variant of some sort. We don't work too hard at having it fit into a specific genre, but most of the songs have at

least three time signatures and no clean singing. So basically, it's totally unmarketable and barely listenable.

AU: Have you released an album recently?

SD: We've abandoned albums as a core concept. Singles only from here on out. We have our own recording setup and have formed a decent relationship with a mixing engineer that gets what we're going for, so we're working on cranking out a song every 6-8 weeks. We delivered our latest song to him a few weeks ago, so we expect to be able to release it before Xmas.

AU: Does the new album explore any particular themes or topics?

SD: The next song out will be "One." They're named in the order that they're written in, so this is a re-recording of our first ever song. It was part of a concept EP, but it stands alone as a song about the use of alternative recreational consumables to achieve philosophical ends.

AU: Any stand-out tracks?

SD: The next song we're recording, "Fourteen," is a banger. Lots of weird grooves and a centre section in 9/8 that barely makes any sense. It has a riff in it that we were exploring about four years ago but never went anywhere with and I'm super excited that it ended up finding a home.

AU: How have you been surviving the Apocalypse?

SD: I was almost stuck in Australia when this all went down and managed to get on the second to last flight out of Sydney in April. I worked from home for the first few months. It's nice to slow down a bit, consume less, shift focus to more necessary things.

Mrs. Sage hasn't tried to kill me in my sleep yet. Survival tips from me range from "do something

nice for yourself every so often," to "buy enough seeds to start a small farm, learn how to bow hunt, stock up on fish antibiotics, assemble your apocalypse team, and have a solid plan for how to get out of the city without a car."

AU: Any plans for Covid Christmas this year?

SD: We're gonna play it low key. No point in being at the epicentre of a superspreader event.

AU: Have you been naughty or nice?



SD: On the balance, I'm probably still on the nice list, but no one is perfect. I am quick to anger when patience would serve the situation better. I talk more than I listen sometimes.

AU: What do you miss most about live music?

SD: All of it. The noise, the sweat, the people, the laughs, the Scotch, Vanessa's mystery shots, standing outside on the sidewalk, making new friends, hearing that new band play their first show and totally killing it, carrying my cabs up the stairs, hugs, high fives... all of it.

AU: How would you sum up 2020?

SD: It's been a year. I try to see the upside. I'm happy to see issues surrounding racial inequality and economic inequality advanced to the forefronts of peoples minds, even though the events that brought those issues forward for us are horrible and heartless. We have a lot of work to do as a species. So many people are born into

situations with no opportunity. So many are exploited for so few to enjoy the spoils. I think this year has laid a lot of that bare and it gives me hope for positive change.

AU: Any final words for our readers?

SD: Take care of each other. Mask up. Be nice. Ask for help when you need it. We probably have six to eight more months of restrictions to endure followed by years of rebuilding, so stay hydrated and eat your veggies. It's going to be a bumpy ride, but there's no point in making it worse by falling for some conspiracy/cult bullshit.

AU: How do people find you online?

SD: Don't find us, we'll find you. Just kidding. Please follow us on FB/IG @thewaninglight - thewaninglight.com - it totally makes our day.

@thewaninglight

THE JOINT PIZZERIA

THEJOINTVICTORIA.COM
1219 Wharf St. Victoria

PICKUP

CALL US
250-389-2226

Order NOW

DELIVERY

ORDER FROM
Skip the Dishes or Uber Eats

Sunday: 12pm-9pm • Monday & Tuesday: Closed • Wed-Sat: 11am-9pm (Delivery 12-8:30pm)

Vinyl albums, CDs, cassettes, t-shirts, hoodies, patches available by mail

HOLIDAY SPECIAL:
\$10 postage on orders under \$50.
FREE POSTAGE on orders over \$50.

Check the **MERCH AVAILABLE** photo album on our **facebook page** for details



Red Herring

Interview by Ira Hunter

Absolute Underground: Who are we talking to and what are you best known for?

RH: Stephen Nikleva the guitarist, and Enrico

Renz, the singer-songwriter. Stephen is known to the masses for his guitar playing on Sarah McLachlan's first hits but to others he is known as the guy who championed cult bands throughout his life, from Ferron, Red Herring and a whole other bunch. Discogs has a site where they have some of the albums he has been associated with (<https://www.discogs.com/artist/605414-Stephen-Nikleva>)

a couple low budget videos that got play on the new video channel 'Much Music'. It was certainly a challenge but I mainly remember the exciting shows we did.

AU: Describe the band's sound if possible.

RH: Exploratory. Drummer, Steve Lazin, is steeped in Buddy Rich and Frank Zappa. Martin's bass brings the Punk and Funk and hints of Captain Beefheart. Stephen delves into his Slavic roots, Western Swing and a palate akin to Adrian Belew, who we opened for when he was in town with the Bears. I (Enrico) was raised on yodelling and opera and discovered music in the words of TS Elliot. Now add Id and Tania who both have skills and imagination galore and you've got Red Herring stew.

AU: What sets Red Herring apart from other bands?

RH: We are often described as 'quirky' "unique" "hard to pigeonhole."

AU: You've been described as Art-

Rock. Do you incorporate theatrics into your act?

RH: There is some element of theatrics but I think the art-rock label has more to do with our exploratory approach to making music.

AU: How is the Vancouver music scene holding up, and what is the solution to the current dilemma in your opinion?

RH: Well, of course Vancouver is composed of many scenes, I think many people as well as doing a few shows & online streaming are using the time to work on material or for some that were really busy it has give them a time to recharge their batteries and hopefully get back out there when the vaccine makes an impact.

AU: Have you released an album recently? Tell us about it! What can we expect to hear?

Does the new album explore any particular themes or topics?

RH: Well it starts out with "Brain Song," which sets the record straight on what physical intimacy is all about. From there we go into "Chin Up" which questions how to face your inevitable demise. From there into "Neon," a psychedelic dive into the allure of the night. From there we go to "Julia" which is a romantic call to existential courage. From there it goes to "Savages" with its grim thrash metal altered scale riff lamenting nuclear escalation. And finally into "Shaker," which is a simple song about a simple instrument that makes any band sound better.

AU: Any stand-out tracks you are stoked on?

E: I have always loved 'The Brain Song' so great that it finally got recorded, my debut of singing takes place in 'Shaker' so pretty stoked about that.

AU: How have you been surviving the Apocalypse? Any survival tips to share?

E: Having a large record collection, lots of non-fiction books and ongoing interest in expanding my jazz and Romanian music repertoire and chops on guitar keep me pretty busy.

AU: Any plans for Covid Christmas this year?

E: Might have to be an online Zoom one with my elderly parents.

AU: Have you been naughty or nice?

E: Yes, (both).

AU: What do you miss most about live music?

E: Well, somehow I am able to be playing twice a week with the Romanian guy in a restaurant but miss the crowded, beer drinking nights of rock'n'roll.

AU: How would you sum up 2020?

E: Well. It has been a hard one, but sometimes that is the times people really learn about themselves.

AU: What should we know about you that we don't already? Anything else to promote?

RH: Well, after we finish this release we have a whole other EP almost ready to release, and that is just the tip of Enrico's song supply!

AU: Any final words for our readers?

RH: Our songs are like little stories made for you with passion. I hope you'll come and enjoy them.

AU: How do people find you online?

RH: On Facebook, YouTube and Instagram it is Red Herring Vancouver.



MUSIC FOR PEOPLE WHO LIKE THE WORD

FUCK

In 2005, Ricky Butcher was a Rock God on Teletoon's adult cartoon series Sons of Butcher. Fifteen years later, he's gone fucking solo.

Fuck: The Album by Ricky Butcher is OUT NOW!

A comedy rock listening experience you won't want to miss.

STREAM THE ALBUM, WATCH THE VIDEOS, BUY CDS & MORE!

VISIT [FUCKTHE2020.COM](http://fuckthe2020.com)





Bringing you Christmas Love, Strength,
Positive Vibes over
this Holiday Season



Chuck Andrews

You either get small underground gigs in a dimly lit packed room or you don't. It is ok if you don't. Each to their own. But every time I went to see bands play at Logan's Pub the staff was there because they loved live music. Even if not every show was their cup of tea, some nights definitely would be. And almost all of the people who went to each show were excited to see exactly who was playing, not just going there to hangout aimlessly. Over the years I attended too many shows at Logan's to be able count them all and then got in on the fun and started booking bands to play there myself. I started out doing this rather sporadically. Then more and more, until at one point Esther and I were booking probably 7 or 8 shows there a year on average. I got to book some of my favourite bands, always worked with wonderful staff and really felt that I was truly a part of something phenomenal. Booking bands such as Suede Razors, The Generators, Bishops Green, The Isotopes, Fashionism, The Ramores, Sore Points, No Heart, Keg Killers and Harrington Saints to name just a few were very proud and happy moments for me. I don't know, but I would imagine the feeling to be the same as when people have children.

Thank you ever so much to Mihkel who busted his ass behind the scenes at Logan's for years, making it possible for us all to do shows, and to Scott for providing sound and a realistically humorous take on this thing we call life. And I can't forget Sara, Robin, Don, Jorden, Esther, Brandon, Justin and all the other wonderful people that worked there over the years.



Without the wonderful staff and support from the music community Logan's Pub would have just been a bar. But instead it held/holds a special place in my heart.





Rickshaw Show Listings Moonshinin Music Festival Live Stream

Moonshinin is a fundraising celebration of local roots, rock and country talent streaming to you from The Rickshaw Theatre.

This year's line up features: Elliot C Way, Kathleen Nisbet and Steve Charles (of Viper Central), The Moonlight Years, Jody Glenham, Mike Rosen, Terminal Station, The Wild North, Bob Sumner, and Dead Quiet.

Saturday, December 5th, 2020
Streaming at: 6:00pm - Midnight through TicketSpice // Tickets \$15 (including fees)
Net proceeds to Music Heals and The Warm Clothing Blanket Drive for the DTES (organized by The Rolling Thunder Van Club & The River Vintage).

Darkest Hour and Misery Signals Live Stream

Join iconic metalcore bands Darkest Hour & Misery Signals for a special co-headlined virtual concert this December! The show event will feature a special encore presentation of Darkest Hour's 'Live at the Black Cat 2020' isolation concert (with a few surprises) and a totally new live set from Misery Signals!

Saturday, December 5th, 2020
Streaming at: 6:00pm through Veeps // Tickets \$10 USD +s/c (Merch bundles available)

The Real McKenzies Live Stream from The Rickshaw (Stomp Records 25th Anniversary Concert Series)

Vancouver's own Celtic-punks return to the Rickshaw stage as part of Stomp's 25th Anniversary Concert Series! For this show you can purchase an individual show ticket or a super ultra pass which will give you access to all shows in Stomp Records 25th Anniversary Concert Series (more info below).

Thursday, December 17th, 2020
Streaming at: 5:45pm - // Tickets \$15 +s/c

Stomp Records 25th Anniversary Concert Series

Join Stomp Records artists for a virtual concert series celebrating the label's 25th anniversary! Line Up Includes: Danny Rebel & The KGB, Raygun Cowboys, BOIDS, The Planet Smashers, The Penske File, Real Sickies, The Real McKenzies, The Creepshow, Gutter Demons + more!

You can purchase individual show tickets or a super ultra pass that gives you access to all the shows in the series.

Various shows streaming from November 21st, 2020 - January 4th, 2021
Streaming at various times - // Super Ultra Pass Ticket \$65 +s/c (Merch bundles available)

Keithmas XI Fundrager Live Stream (UPDATED - Line Up Change)

Hidden Charms and the Rickshaw in conjunction with ROCK101 and Phillips Brewery proudly present the ultimate Keith Richards Christmas party fundraiser!

This year the annual event is going virtual, with performances from Big Sugar, The Odds, Joe Keithley (of D.O.A.), The Wild North, Phono Pony, Bend Sinister, Vancouver's Rock N' Roll Circus and Rempel and The Rousers (featuring members of Tranzmitors, Mandates and The Ballantynes)! Friday, December 18th, 2020
Streaming at: 7pm - // Tickets \$15 +s/c (Merch bundles available)

As always, 100% of the proceeds go to the Greater Vancouver Food Bank!

Bowie Ball 2021 Live Stream

The 6th Annual Bowie Ball celebrating the life and legacy of David Bowie returns to the Rickshaw Theatre to raise funds for the BC Cancer Foundation. The event is going virtual for 2021! Full line-up to be announced.

Saturday, January 9th, 2021
Streaming at: 7pm - // By donation, suggested donation \$10.

Please donate directly to the BC Cancer Foundation.



SHRED SESSION

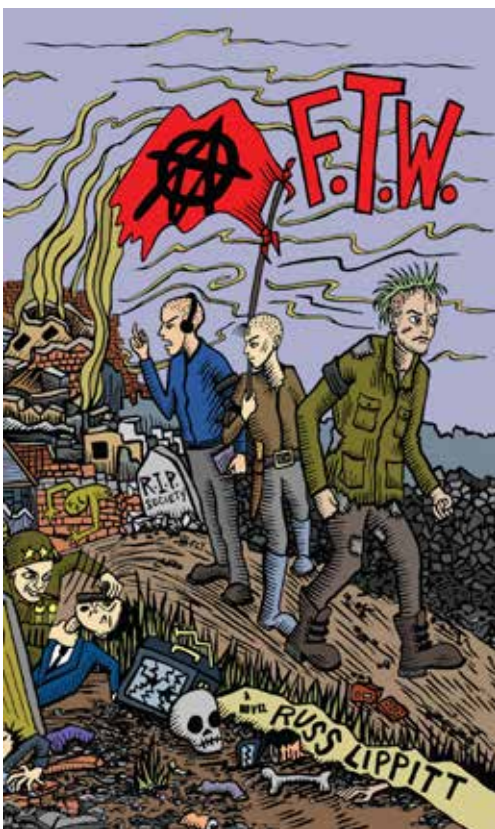
Westshore Skatepark Coalition Bottle Drive # 1

What do you get when you mix an infectious idea, plenty of publicity, and a whole lotta local love? How about \$8276.40 to put towards Victoria's western communities' future skatepark!!

With so much going on in the world right now, it's wonderful to know that people can still work together towards a common goal that will impact

each other in such a positive (Covid safe) way.

A huge thank you to West Shore Parks & Recreation, Panago Pizza, Canada Skateboard, Coastline Surf & Sport, Artavi Boardshop, Influence Boardshop, Goodnews Skateshop, Smartr Device Skateboards and Sheringham Distillery for the assistance and prizing that they provided.



Punk Novel Depicts America's Fall from Grace

"Seattle, Minneapolis, Portland, the list of cities rebelling, rejecting our current system of government and social order is growing, and the oppressed, the long-ignored, are now rising up," claims Russ Lippitt, author of the soon-to-be-released novel *F.T.W.: Rise of the Anarchy March*.

"A 'new' normal? Get used to it. The reality is there is no such thing as 'normal.' It's an illusion."

In the light of rising authoritarianism, the cratering of the US economy, and geopolitical instabilities, Lippitt proposes a way out.

By showing us what will happen if we decide "to continue on a road that is futureless," and placing anarchy in a fictional space, he makes an often-misunderstood philosophy more plausible.

F.T.W. dives deep into the bleak and post-apocalyptic nation

once known as the United States of America. When the ideals of, "Life, liberty, and the pursuit of happiness," were taken for granted, those same rights were denied. In the near future, the republic has been torn apart into sovereign countries by politics, greed, and religion. The horrors that ensued from decades of raging wars between the upper and lower classes gives rise to a punk brigade known as the Anarchy March. They fight to overturn their corrupt government's tyranny on humanity and to save the world from the status quo.

Lippitt scoffs at the comparisons of his revolutionary and quite disturbing predictive tome and the "punks" who lead it, to Orwell's *1984* and Huxley's *Brave New World*. "They missed the mark by decades and were wrong about the people who would lead the charge!"

Does *F.T.W.* try to solve some of life's most complex and looming questions?

"No," says Lippitt, but rather, "It's a warning shot, decrying the

savageness when all seems lost."

The expeditions of the Anarchy March shine a spotlight on unfettered religion, war, and politics in order to understand and co-exist with one another amidst diverse philosophies.

Russ Lippitt lives in Los Angeles, CA. He is the Anarchologist of our time; the author of the critically acclaimed *Lion's Share*, a sought-after counterculture featured columnist, and has several script and film projects in the works. Lippitt is the articulate voice of the younger generation of punks and societal rebels who believe they have been betrayed by the "promise" of America.

"In the spirits of *The Outsiders* and Jack Kerouac's *On the Road*, I raise my gin and tonic high in author Russ Lippitt's honor!"

— Outsight Radio (review for *Lion's Share*)

The6DOFCompany@gmail.com

Rickshaw Theatre Livestream Schedule

December 6th: BOIDS
(Stomp Records 25th Anniversary Online Concert Series)

December 11th: The Planet Smashers
(Stomp Records 25th Anniversary Online Concert Series)

December 12th: The Penske File
(Stomp Records 25th Anniversary Online Concert Series)

December 13th: Real Sickies
(Stomp Records 25th Anniversary Online Concert Series)

December 17th: The Real McKenzies (At The Rickshaw)
(Stomp Records 25th Anniversary Online Concert Series)

December 18th: Keithmas Live Stream

December 20th: The Creepshow
(Stomp Records 25th Anniversary Online Concert Series)

January 2nd: Gutter Demons
(Stomp Records 25th Anniversary Online Concert Series)

January 9th: Bowie Ball 2021 Live Stream

www.rickshawtheatre.com

Stiff Hombre Records presents:

ANGRY S.N.O.W MANS

HURTIN CRUE

OPEN RELATIONSHIP

Friday December 23rd

Logan's Pub

Twelve Dollars

ANGRY SNOWMANS

Saturday December 18th 2010

with guests

The Stockers

Logan's Pub

10 Bucks

At The Door

SAT NOV 1ST

THE RETURN OF PUNK ROCKERS

THE HANSON BROTHERS

FOILED UP TO DO BATTLE WITH

L.I.D.

GREEN KINGS

THE PUCK DROPS AT LOGANS

MAKS TEAM PRESENTS

PRE UNION 2019

DIRTY BIRD

KICK

FULL CRIZZ

SPEED WOBLE

KNIFE MANUAL

LOGANS PUB

SATURDAY JUNE 29

12 BUX

TEXAS CHAINSAW MASSACRE

TIM SHORTFALL

THE **HOOSEGOW**

THURSDAYS

PUB

5 BUX

THURSDAY JUNE 27

TOOK MY BABY AWAY FROM ME

THE WORLD'S GREATEST PUNK ROCK SHOWS!

The Nervous

SICK WARD

LINE TRAPS

LOGAN'S PUB

10\$ 24 MAY

STIFF HOMME RECORDS

---NUFF SAID!

HAPPY BIRTHDAY BITTERS!

THE HOOSEGOW

SHEGLANK'D SHOULDERS

PLUS SO MUCH MORE!

DECEMBER 13 LOGAN'S PUB

CLOWN SOUNDS

NEEDLES/PINS NO MAS

NOVEMBER 24 LOGANS

NEEDLES/PINS NO MAS

NOVEMBER 24 LOGANS

ALL THE WAY FROM RYE, MARY

SIP YEK NOM

ALCOHOLIC WHITE TRASH

THE **HOOSEGOW**

MON JAN 13

THURSDAYS PUB

livevictoria.com presents

FIVE YEARS OF EAT DRINK SKATE!

THE HOOSEGOW

WITH FRIENDS

THE REMANES

AND THE DEBUT OF

LESBIAN FIST MAGNET

NOFOTO 1983

FRIDAY JUNE 29TH

LOGAN'S PUB

NEIGHBORHOOD BRATS

KEG KILLERS

LINE TRAPS

SUNDAY, MARCH 30

LOGANS PUB

SATURDAY OCTOBER 16

LEET POCKET DEAD

THE SWEATHOGZ

THE STOCKERS

LOGAN'S PUB

PORTLAND RECORDING ARTISTS FROM OTTAWA

STEVE ADAMYK BAND

THE MANTS

LINE TRAPS

SATURDAY NOV. 16

LOGANS

A WARM AND SPECIAL EVENING WITH...

Lid

PUNK ROCK AT THURSDAYS

WITH GUESTS

STAGGERS

3 BUCKS

FRIDAY MARCH 23

STRANGLEHOLDS

SKATEROCK BIRTHDAY

BIG BONES

SHEGLANK'D SHOULDERS

the **CHIN CREEPS**

the **HOOSEGOW**

NOVEMBER 23 LOGANS PUB

HAJ GEEK FM PRESENTS

PUNK O RAMA

VICTORIA

10 BUX

L.I.D. RAISED BY APES BLOOD

OCT 17 LOGANS

TY STRANGLEHOLDS 45TH BIRTHDAY

NOV. 23

TOYS THAT KILL

RIVER GANG

CRIM/PAN

NOV. 24

CLOWN SOUNDS

NEEDLES/PINS no mas

LOGANS PUB

DEAD BARS

RAMONA

TOTAL SHIT

MARCH 18

LOGANS

LOCAL PUNKS

LID

THE MAGS

FRIDAY SEPTEMBER 24

LOGANS PUB

10 BUX

THE MOOSE OUT FRONT SHOULD A TOLD YA

6TH ANNUAL

JAY BROWN

MEMORIAL SHOW

FUNDRAISER FOR THE BC HOUSPACE SOCIETY

Alcoholic White Trash

AK47

KEG KILLERS

HOOSEGOW

Lesbian Fist Magnet

LOGAN'S PUB

FRIDAY JANUARY 27

FROM NEW JERSEY

NIGHT BIRDS

BIG EYES

SHEGLANK'D SHOULDERS

the **HOOSEGOW**

TUESDAY JULY 31

LOGAN'S PUB

FRIDAY MAY 23

WHITE TRASH

DEBUTANTES

JP5

THE **HOOSEGOW**

LOGAN'S PUB 1821 COOK ST.

DOORS OPEN @ 9 PM

TIX \$10 IN ADVANCE AT

LYLES PLACE, SHERBORN/EBR

TICKETWEB.CA

A NIGHT OF LOCAL PUNK MADNESS

FABLEWAY

LAYING WASTE

HOOSEGOW

Sat May 3

with

THE HOOSEGOW

PUNK GIGGITS

logan's pub

1821 COOK ST.

doors @ 9pm

DEC 1 LOGANS

6 BUX

OLD POSTERS PROVIDED BY TY STRANGLEHOLD



THANKS *for the* MEMORIES

Logan's

PHOTO CREDIT
JOHN CARLOW
FINDING CHARLOTTE
PHOTOGRAPHY

Howl BREWING
Est. 2018

PICNIC AREA
AND
GROWLER FILL STATION
NOW OPEN!

**MINUTES FROM SWARTZ BAY.
YOUR FIRST AND LAST ISLAND STOP.**

NOW OPEN FOR PICK UP - 650 ML BOTTLES \$6
Wednesday/Thursday 11-5 Friday 11-6 Saturday 11-4
Call ahead if possible for pickup
Delivery Saturday 11-7 Call Wednesday-Friday to arrange delivery
Min. 3 bottles for delivery \$5 delivery or free over \$50 or mention ad for free delivery

778-977-4695
1780 MILLS RD
NORTH SAANICH
Visit HOWLBREWING.CA for beer offerings

2020 HOLIDAY VIBE

**MERRY CHRISTMAS!
SHITTER WAS FULL**

◀FAN▶
FAVOURITES
GAMES & MOVIES

760 Yates St, Victoria BC www.fanfavourites.ca

FUTURE

AMERICAN PSYCHOPATH
SACRIFICES MUST BE MADE

TOM CAT FILMS

SUMMER HILL ENTERTAINMENT

CHRISTABEL

WAITING ROOM

EXTREME NUMBER
WHEN THE DEAD RECORDS THE HUNTER...

LAUGH. CRY. SCREAM!

GREAT MOVIES AVAILABLE NOW!

PIT STOP
THEY SHOULD HAVE KEPT DRIVING

AVAILABLE NOW AT

BEST BUY **amazon** **TARGET** **XBOX** **Google play** **BARNES & NOBLE** **iTunes**

Dane Roberts



The closure of Logan's Pub is the saddest news I've heard for Victoria's music scene in a long time. It's really sad to see what's been going down with our smaller venues that play a crucial role in presenting shows with independent local and touring bands. Music venues like Logan's Pub also served as a great launch pad for independent promoters and organizations.

In the past year in Victoria we've seen Northern Quarter, The Cooper Owl and now Logan's Pub all go down. There are now very few venues for any local and underground touring bands that are accessible and affordable to use. We are losing our culture when independent bands and presenters have no places to play. We need to act now before we lose even more venues. We can't let this pandemic destroy our music community. I really hope we have some anti-virals or a vaccine by mid December. Feels like we're holding on by a thread.

Logan's Pub in terms of a live music venue was extremely important to underground local and touring bands. Since it was so frequented, it had a built in audience that helped make it a viable option for underground bands to do shows. It was a "turn key" venue where there was a sound system, stage and staffing and they usually would get some walk-ups because the pub itself had a following. Regulars and people off the street would often come to the shows even if they didn't know the band. So the combination of the bands' and/or promoters' promotion combined with the

fact it was affordable enough and there was a built in audience made it work.

Victoria had spaces that used to be rented for live music events. For example many community centres used to host all-ages shows. But one by one they all stopped doing them probably because of the usual petty problems that came with them (i.e noise complaints or that they were said to be "risky" events) and administration at these places would rather just not bother.

In addition to spaces that used to be rented regularly for live shows, today there are a lot of spaces in the City of Victoria that could be used for live music events (i.e existing halls and empty for lease spaces) but the costs to use them is prohibitive and often impossible for event organizers to recoup costs. Usually the rent is so high and then sound and other infrastructure needs to be brought in. Unfortunately, despite this, I find there is apathy to these challenges because halls will just rent to weddings and conferences with larger budgets or the space will stay "for lease."

One possible solution to help improve this situation is for local, provincial and federal governments to provide funding to create new music/arts venues and to encourage those that used to be rented to start doing it again. The challenge I've heard from City officials and councillors is that the City of Victoria can't directly fund private venues or individuals. Also existing red tape to use empty spaces that have different zoning and building requirements that make them usable for live music events is also a challenge.

We need to remove rules and red tape that prevent us from using so many of the good empty spaces that exist in the City of Victoria. Or even if the people that run these spaces are indifferent, it would be worthwhile for the City of Victoria to have a conversation with some of them so they can be used for live music. Perhaps there are incentives that would warm them up to the idea.

Even under the current rules, funding can be provided to non-profit organizations which in turn could use that funding to provide infrastructure to animate empty spaces currently

not being used. These spaces could be equipped with staging, sound and whatever else is necessary to have live music.

Another way funding could trickle down is if funds were given from the government to funding agencies that do give money to for profit groups and individuals such as Creative BC or FACTOR. That way funds could be accessed to help provide infrastructure to new spaces.

Once again in saying all of this, the priority with these spaces is to target independent artists, bands, promoters and organizations that are being affected by not having venues like Logan's Pub to present events.

Surely something can be done. Our city has always been passionate about music and arts especially for our size. Our community has both the space and financial resources. I know it because I see live music happen in places around the world with a lot less resources.

We are losing our culture when independent bands and presenters have no places to play. I know it's a tough situation but we can find ways to make it better.



SASQUATCH BROTHERS

BLOOD IN THE RIVER

NEW ALBUM OUT NOW!

Available on iTunes

[SASQUATCHBROTHERS.CA](https://www.facebook.com/SASQUATCHBROTHERS.CA)

Listen On Spotify

SKATEPARK FUNDRAISER

JDF Rec Parking Lot
Island Highway and Ocean BLVD

All funds raised will go toward a new Westshore Skatepark

Juan De Fuca Rec Center

Corner of Island Highway and Ocean BLVD (same place as last time!)

January 3rd | 10am - 3pm



LAUNCHING IN JANUARY 2021
BOOK NOW!



**WANNA
GET
LOUD?!**

Stefano's Art Farm is a 24HR rehearsal studio for bands/artists of all kinds to use as an outlet for their inspiration & hard work.

We offer a fully functional recording studio along with nine monthly lockout rooms as well as an affordable hourly room.

REHEARSAL ROOMS

Situated in the heart of Victoria, Stefano's Art Farm offers 24 hr studio space for creative artists.

- Lockout 24 hr rehearsal rooms (monthly rental - 6 month lease)
- 24 hr FOB controlled entry and CCTV security cameras throughout
- Hourly rehearsal room with PA, billed at \$10 per hour (4 hr min.) add a drum kit - \$10 per rehearsal session
- All monthly prices based on square footage

STUDIO

Stefano's Art Farm Studios offers a fully-featured recording facility catering to local bands and artists operating on a budget.

- 32 Channel live recording facility
- Demo recordings, live band performances to tape, full isolation room for vocals and overdubs
- 260 sq ft live band performance room
- Mix your latest project here
- Lockout pricing available
- Resident audio engineer, Danny Deane

CONTACT US:

thestefano@shaw.ca
facebook.com/stefanosartfarm
www.artfarm.ca



Refused

The Malignant Fire

Interview with drummer David Sandström
By Jared Amos

Absolute Underground: When Refused first reformed in 2012, it was kind of a shock, considering the acrimonious break up of the band. Since then you've done two-full length albums, and just put out a new EP. Is it safe to say that being an active band again is going well?

David Sandstrom: I don't know that we had many expectations of what it would be like, being an active band, but we've had fun and made some good music together. Having known each other since we were practically children, that's a very nice thing to get to do together. Sometimes I think, with people you knew before you even knew yourself, it's hard to stay in each other's lives because you're ultimately on such different trajectories, so making music, art, together is a great way of communicating.

hadn't quite figured them out yet. So we decided we would finish them later and do an EP

and then Kris had the idea for the Swedish House Mafia-song and that felt fun, and kind of an echo of the *Rather Be Dead* EP (where we did Prodigy's "Voodoo People," which was the dance music of its time). Some of our stuff from the nineties was influenced by the UK big beat-thing and we've been similarly influenced by EDM in our present output, mainly the simplicity and efficiency of it.

AU: Do you think your politics have changed much from when you started the band?

DS: Of course, we're pretty curious people. But also, change in society is glacial, for a historian, 30 years is a very short time and most of the ideas that govern our daily lives are older than all of us. Concepts like "equality" or "freedom" are just that, concepts, they haven't been achieved anywhere in human society, so we will be speaking about and fighting for certain of our core beliefs until we

AU: You just released *War Music* last year, and are already following it up with a new EP called *The Malignant Fire*. What can you tell us about the new release?

DS: Three of the songs on it didn't make the cut for *War Music*, just because we

die I suppose.

AU: When you look at the current state of the world, do you feel like we've become more, or less progressive over the past 20ish years since you initially went on hiatus?

DS: That depends on what you mean by "we." A 15-year-old black girl in Sweden probably feels more seen than she did in the nineties, she likely has more channels to have her voice heard, more visible role models. But she's still facing brutal opposition. And saying you're a feminist today means something very different than having said it in 1998. That's what gives me hope though, the fact that reactionary, conservative forces are saying more or less the same things over and over, but our concepts, terminology and strategies are constantly evolving, changing, and the future consists of change. The fluidity of our methods and language is our greatest strength. It never gets dull, that's for sure.

AU: Are there any current, or up and coming bands that you feel carry the same spirit as Refused?

DS: What made us interesting/important back in the day was that we were an underground band with radical ideas that for different reasons attracted people not part of that underground, people not already exposed to those ideas. We weren't always preaching to the choir, and that was a conscious strategy. We would do TV shows and big festivals in Sweden in the nineties and reach kids that maybe wouldn't have heard certain words said out loud otherwise. The funny thing now is that those ideas are present all over the place, there's TV shows and meme pages on insta (not to mention too many bands to mention) expounding the same type of rhetoric found in the lyric sheet to our first demo (that we ourselves got from our forebears). So sometimes it's hard work finding a novel phrase or a new perspective from where to attack. We do enjoy being more aware of working in a tradition of protest music though, this stuff goes back to long before the Clash you know, and we definitely don't consider ourselves part of any pantheon. And we're not out of ideas just yet.

AU: With Covid obviously grounding

everyone's plans for touring, what are you doing to keep busy, as we all wait for a return to come semblance of normalcy?

DS: I'm trying to write a novel.

AU: What can people expect in the future for Refused, once touring is back on the table as an option?

DS: With this band, your guess is nearly as good as mine. We do this when there's a strong urge, when riffs and ideas are coming, we never force it. A certain feeling, a vision of sorts, that feels uniquely Refused has to present itself for us to do this. We were gonna play the shit out of *War Music* up until October and then everyone had other work to attend to, Covid didn't affect those other things as much as it affected Refused so now we're busy with those things and there's no further activity in the books for Refused as of now.

AU: How would you sum up 2020?

DS: Revelatory.

AU: How have you been surviving the Apocalypse? Any survival tips to share?

DS: I've been taking care of a 2-year old and trying to write so I haven't been that affected. Catch up on your reading, you illiterate scoundrel. And also metal. We're living in the golden age of extreme music.

AU: Any plans for Christmas this year? Have you been naughty or nice?

DS: I'm gonna drive my wife and daughter crazy with attention. I've been an ok guy this year I think.

AU: What should we know about you that we don't already?

DS: I have a Butthole Surfers tattoo on my left arm.

AU: Anything else to promote?

DS: Alan Hollinghurst's *The Sparsholt Affair* knocked my socks off.

AU: Final words for Canadian fans.

DS: Hang in there. I heard the *Kids in the Hall* are coming back, that's good news right?

www.officialrefused.com

@OLDGOATILLUSTRATION



FEATURES:

- STICKERS!
- BUTTONS!
- COMMISSIONS!
- PRINTS!
- AND MORE!

Pandemic got you down?
Are the walls slowly closing in on you?

I can't actually do anything about that, but YOU-
could look at some silly art while the world burns.

90's pop culture - gross 'n greasy - mashups
- whatever else I feel like

WWW.OLDGOATILLUSTRATION.COM

RESTRICTED
ENTERTAINMENT

DJs PANDEMONIUM & EVILYN13

KEEPING VANCOUVER WEIRD
LIVESTREAMING EVERY

**FRIDAY
SATURDAY
SUNDAY**

ALTERNATIVE - 80s - FETISH
GOTH - POST-PUNK - ROCK
DARK ELECTRONICA

TUNE IN AT

RESTRICTEDENTERTAINMENT.COM

PHOTO BY : JONNY RAY



Logan's
Public House

1821 COOK STREET VICTORIA BC

ORIGINAL - AUTHENTIC - UNIQUE

**VICTORIA'S
ALTERNATIVE CULTURE HQ
SINCE 1997**

LOGANSPUB.COM



veterans of such bands as End Program, Brutal Youth and The Fheds, Dragged In brings their experience and swagger live and on record like no one else.

A news release from the label takes us more in depth:

"The first single from Dragged In's *LPI* is track four on side A, a mid-tempo rager that Hank Rollins and co would be proud to call their own called "Hear Me Out." Vocalist Paddy sends shivers through the listener with his desperate, pained pleas for anyone

Dragged In

By AU Editorial

Cursed Blessings Records is very proud to announce, after many delays due to Covid, that the first copies of Dragged In's new release, *LPI*, is now ready to ship out!

The debut album from this Toronto group, *LPI* steps right out of the pages of punk/hardcore history, with a subtle yet blaring influence from legendary hardcore acts like The Circle Jerks, Black Flag and The Adolescents.

As the label puts it, "From the very beginning, this album floors its listeners with a bright but heavy sound, and music that makes you want to hear it over and over again."

Hailing from everywhere else, Dragged In calls Toronto home. Consisting of five long-time scene

to just "HEAR ME OUT" while the band destroys everything in its wake behind him."

"Hear Me Out" is available on all major digital platforms for listeners and industry, including Spotify, Bandcamp, CD Baby, Distrokid, and more.

Watch for Dragged In when live music is allowed to return, heading on the road for a number of dates with NYHC legends Sick Of It All and Agnostic Front, tentatively slated for April 2021.

LPI ships November 27th, 2020.

www.cursedblessingsrecords.com



Christmas is for Ghosts, on We Want to Believe

By Ed Sum

Joblo.com's latest episode of "We Want to Believe" offers viewers a chance to get into the Doll House! Peter Renn, Jason Hewlett, Sarah Jane, Brandon Knippelberg, Marcus Flor and Shawn Knippelberg make up a Kelowna-based group of investigators in search for the truth behind supernatural type events. With three cases available to view on YouTube by this horror entertainment website, we are seeing who these people are first and how to investigate second. Their un-Hollywood like approach means how not to overemphasize the drama and never fuel the egos of individuals who just want to investigate.

This episode shows Renn talking about his years of investigating one particular manor. He goes into greater detail in what happened in the past and in what stray electromagnetic fields might mean. It's not concrete proof of a spirit but something in the environment affecting perceptions of not only the residents of Baillie House but also those thinking they are being terrorized. In this case, there are lots of dolls, plenty of spooky looking ones and even more. Annabelle and Robert the doll may have competition!

Interestingly, this abode is a long-term care home. The historical society who owns the property gives investigative groups a chance to explore. Perhaps what this team is finding are the lost souls of those who passed on but have not moved on to the light. Renn is invested in figuring out what is unsettling the residents living here. He is interviewed by fellow team-mate Jason Hewlett in the first half of this two part exploration. Only the team is there to document and interview each other instead of having a

third party cameraman follow them around.

To see these short length episodes on a streaming service is unique; there are no direct sponsors other than the hosting service giving this group



carte blanche in what they are filming, editing and telling. Viewers can finally get away from the over the top dramatizations found in most of Travel & Escape (Travel Channel in the USA) paranormal reality programming. There's no denying investigators enjoy these programs for the history. As for movies like The Conjuring franchise, it's all for fun. Nothing can be taken seriously. Even screenwriters admit their goal is to tell a compelling traditional three act story first. That's the focus all these types of programs must do.

Previous We Want To Believe Episodes can be found at <https://bit.ly/2GuWpcw>

PRINT IS NOT DEAD

JOIN A LASTING TRADITION

RUE-MORQUE

THE NEW FACTS OF CANADIAN HORROR

THE STREET NIGHTMARE

NORTH AMERICAN AND INTERNATIONAL SUBSCRIPTIONS AVAILABLE

RUE-MORQUE.COM



The TV Dead

Wheel Talk

Interview with Larry guitar/vox/sk8 - Scoco drums/vox/bored - Mark bass/vox
by Mal Content

Absolute Underground: Give us a brief history of the band.

TVD: The three of us started The TV DEAD a couple years ago in 2018 after jamming and hanging out together we are all about punk rock and skateboarding.

AU: Describe the band's sound if possible.

TVD: We sound like that punk band that's on your older brothers mixtape when you steal his Walkman.

AU: What makes TV Dead unique as a band?

TVD: Being based out of Ukee (Ucluelet, BC) we

just do our own thing and aren't over influenced by other bands.

AU: Is the name of the band inspired by the horror movie of the same name?

TVD: *The Video Dead* is the movie, it's a old classic 80's zombie flick that is highly underrated. I



always thought screens turned you into zombies. Listen to the song "TV Dead" on our *Wheel Talk* EP, it explains everything.

AU: What was your live show like before the

Apocalypse started?

TVD: We open shows, we close shows, always thrashing having a good time.

AU: How is the Tofino / Ucluelet music scene holding up, and what is the solution to the current dilemma in your opinion?

TVD: Here in Ukee we have the ANAF 295 who is a big supporter of the local music scene and has been helping not just us, but all of the musicians in town, until we can finally play shows again.

AU: You released a cassette EP recently. What can we expect to hear?

TVD: We recorded it DIY in our jam spot. It's a handful of fast punk songs, maybe even a couple surf ones. Cassettes always sound better for some reason.

AU: What are some of the tunes on it?

TVD: "Queen of the Peak" is a track about a surf contest they hold out here, and "Dreams of Children" is one about the future of kids. Those are two songs on the EP that get a lot of radio and podcast plays. Big thanks to all the Punk radio shows that play us, you know who you are.

AU: What is it about Skateboarding and Punk Rock that goes so well together?

TVD: Fast music and fast skating go so well together, it's like peanut butter and jam.

AU: How have you been surviving the Apocalypse? Any survival tips?

TVD: Laying low at the end of the road is how we have been getting by. Make sure you have a good record collection.

AU: Any plans for a Covid Christmas this year?

TVD: Just what we always do, barricade the doors until Robot Santa passes.

AU: Have you been naughty or nice?

TVD: Robot Santa would say we are all naughty.

AU: What do you miss most about live music?

TVD: All the people we meet when we travel playing new places. Making new friends, seeing old ones and going to our friends bands shows.

AU: How would you sum up 2020?

TVD: You mean 1984.

AU: Anything else to promote?

TVD: We have another EP on its way that will be out around the new year. We are always up to something.

AU: How do people find you online and how do they get a hold of the *Wheel Talk* EP?



TVD: thetvdead.com is our site. You can reach us there. We are always putting new videos and pics on it and it has merch too. Also check your local skate/surf shop and record store for a copy.

AU: Final words?

TVD: Support local music as much as you can. Buy bands merch, if we lose you lose.

thetvdead.com

INFLUENCE BOARDSHOP

WE'VE GOT THE HOTTEST PRODUCTS!

3954 Quadra Street
Victoria, BC

Come and visit us at Influence Boardshop!

113-847
Goldstream Avenue
Langford, BC

VINYL ENVY

RECORDS & LIVE MUSIC

1717 QUADRA ST
778-440-3689
www.vinylenvy.com

FOLLOW US FOR UPCOMING SHOWS

ALL AGES WELCOME



AGGROS

Chaos Magic

Interview with original Cro-Mags guitarist Parris Mayhew
by Ira Hunter

Absolute Underground: Who are we talking to?
Parris Mayhew: You're talking to Parris Mayhew. I am a founding member and primary songwriter of the Cro-Mags and I am the creator and songwriter of The Aggros.

AU: Tell us more about The Aggros. What was the inspiration to do an instrumental project?

PM: Well, I've never contextualized it as an instrumental project. Every song I've ever written, I always try to make it as dense and as interesting as possible to stand alone before vocals are added. When I wrote this most recent song, "Chaos Magic," I just went with that same philosophy to try to make the song a journey that could be experienced just from the music. When I finished recording "Chaos Magic" and listened to it about 50 times, I realized that it is a complete musical thought, it stands alone without vocals, and I decided that I would put it out that way.

AU: Do you think future songs could have lyrics?

PM: I'm open to anything. I basically released this music as a way of waving my flag to the world and saying, I'm making music and I'm inviting other musicians to participate. If I do start playing with other people, I would like it to be people with a fresh perspective. So the answer is, yeah maybe, if Rob Halford calls me tomorrow, he can certainly sing on a song.

AU: Who else was on the "Chaos Magic" track?

PM: I'm playing all the guitars and bass. The drummer is a guy named Cobz, he is a fantastic Brooklyn drummer. We worked up that song and recorded it in his studio. I did a couple of songs with him and I have a couple of tracks with other drummers which will all be released subsequently. I'm going to release one song at a time with a video, then I'll put a seven inch. Eventually I'll do a full album.

AU: So you were able to film the "Chaos Magic" music video because there was no one around because of the lockdown, is that right?

PM: That's exactly right. I wanted to shoot this video for a long time. I've ridden my bike across the Williamsburg Bridge my whole life and it's just this extraordinary place. It's beautiful, the colour is like no place else. The whole city used to look like that. The whole city was once lit by orange sodium-vapor light. But the city has retrofitted the lighting with harsh LED white light, which is not pleasant at all. And I wanted the music video to represent me, my life and my development as a musician and a huge part of that is being a native New Yorker. So I wanted it to look like the New York of my memory and I think I achieved it. Working on the video. We would go up on the bridge and there would be nobody up there because of the lockdown. We would go up there with a bunch of gear and hump up the bridge, which is about a mile to the top of the bridge, and we did that for 22 nights.

AU: For your early musical influences, were you into metal as well as punk?

PM: Well, metal was different then. As a teenager and during the formative years leading up to the Cro-Mags for example, I was listening to a lot of Rush, Aerosmith, Van Halen, Yes, Ted Nugent, Heart and Led Zeppelin. And then I heard the Sex Pistols and Motörhead pretty much in the same year in high school. That experience was a revelation because it made me realize that you didn't have to be Eddie Van Halen to make music.

AU: Have you worked on any soundtrack scores for movies?

PM: I've never done any soundtrack work but I've been asked since "Chaos Magic" came out because it has such a cinematic feel.

AU: Favourite New York bands to share the stage with during the Cro-Mags days?

PM: Crumbsuckers, they were my favourite band. They're the best hardcore band to come out of New York City. Then a little later on Carnivore and Murphy's Law.

AU: What was it like in New York when punk was first starting out? Were you quite young, sort of the same age as Harley Flanagan?

PM: Harley's about a year or two younger than me. I guess I first went to Max's Kansas City when I was 14. It was crazy being a 14 year old just riding my skateboard down to a Hells Angels bar. I literally stood out in front looking about 25 feet from the door for about 45 minutes, debating whether to go in or not. Three punk rockers at my school told me that I should go see this band The Stimulators, who were basically New York's answer to the Sex Pistols. That same night the opening act was the Bad Brains. It was amazing to see bands play and I tried to enlist my friends to come, but I couldn't. So I ended up going to all these shows by myself. I saw Motörhead the first four times by myself. I saw hundreds of shows but The Stimulators were the beginning. Then that led me to Kraut and The Mad. The Mad was a band that I auditioned for when I was 15 and got in. I learned all the music and was getting ready to play a gig with them when I tried to introduce one of my songs to them. I was told that I wasn't able to write songs for the band. So I quit on the spot, I can't be in a band where I can't write music. I am a songwriter. So that was literally when I had a mission to start my own band playing my own songs and I did. It was the Cro-Mags.

AU: Harley was the drummer for The Stimulators when he was a little kid. Is that when you guys met?

PM: Well, oddly enough I was friendly with all The Stimulators, except for Harley. I wasn't particularly impressed by Harley's drumming. At some point Harley quit The Stimulators and I was walking around the Lower East Side putting up flyers like, "Starting a band. Need musicians." Harley and Paul (Dordal) came over and they read the flyer. Harley turned to Paul and said, "Hey you play guitar, why don't you play with him?" Paul was like, "Oh no, I'm not nearly good enough to play with Parris. Parris plays like Rush." And that led to Harley's eyebrow going up and us going over to Harley's aunt's place. I played them the riffs for World Peace,

which was from a band Paul and I had been in previously. Just after playing that one song, Harley and I decided to start a band.

AU: How did you get into the film industry and what projects have you worked on?

PM: I got into the film business in kind of a strange way. I went to art school and transferred to the film department. Then my father bought an old military 16 millimetre film camera and that's what I used to shoot the Cro-Mags "We Gotta Know" video. That was my first professional project that sparked my film career because the guys in Anthrax saw it and asked me to do a video for them. Then I did a video for Nuclear Assault and then I did a video for Onyx. That spawned a career as a director for about five years which ended abruptly when I got a record deal with Polygram and resurrected Cro-Mags to do the *Revenge* album. After that run of the Cro-Mags, I returned to the film business as a camera operator.

AU: What sets Aggros apart and makes it unique?

PM: I am a veteran musician, but I've had a long break so to a large extent, this song that I released first is packed with riffs and ideas from a long period of time. I also did it with no preconceived notions and no ambitions except to please myself.

AU: Did you get into the Hare Krishna scene or the martial arts scene like the other Cro-Mags guys?

PM: No. I studied martial arts all through my youth but it wasn't Jujitsu, it was Kung Fu, Tiger Claw system. The religious thing that they used to manipulate people was something I was never interested in.

AU: Veganism?

PM: I became a vegan about eight years ago, but it had nothing to do with that time period or Harley or John Joseph's influence. John was never able to articulate why I should be vegan. He would hold up his muscle and flex his bicep and poke at it with his finger and say things like, "Feel that, feel how hard it is. It's hard like a

carrot. It's not soft like meat." Things like that just did not impress me as reasons that I should do something.

AU: What would be some of your career highlights?

PM: Lemmy (Kilmister) asked me for my autograph. That was pretty spectacular. Also Sebastian Bach expounded to me that he was a huge Cro-Mags fan. He then dragged me over to Rob Halford and Rob's words were, "It's a pleasure to meet you, I am a big fan." That was an extraordinary moment. Then Layne Staley told me that the Cro-Mags were like Led Zeppelin in Seattle to him and all of his friends. That kind of thing is unexpected.

AU: How did you get so good at the guitar so early on?

PM: Well, I never took any lessons and I never had any interest in playing other people's songs. So when I got my first guitar, actually a bass, I just began writing riffs and playing them over and over as hard and as fast as I could, until I got really good at playing my own songs. By the time we recorded *The Age of Quarrel* album, I was at the peak of my ability at the time. Practising and constantly just playing those songs. Those songs that were on *Age Of Quarrel* when we recorded were the only songs I knew how to play.

AU: Anything else to promote?

PM: I'm going to start uploading a short video program called "Guitars Are For Life." Where I'm going to have musicians and friends tell the story of their guitars. I have five guitars and every one of my guitars has a great story and I found that a lot of my musician friends, their guitars have stories as well.

AU: Final words for Canadian fans?

PM: Take off, eh! No, I love Canada. I hope this pandemic blows over so I can drive across it playing "Chaos Magic" for all you folks.

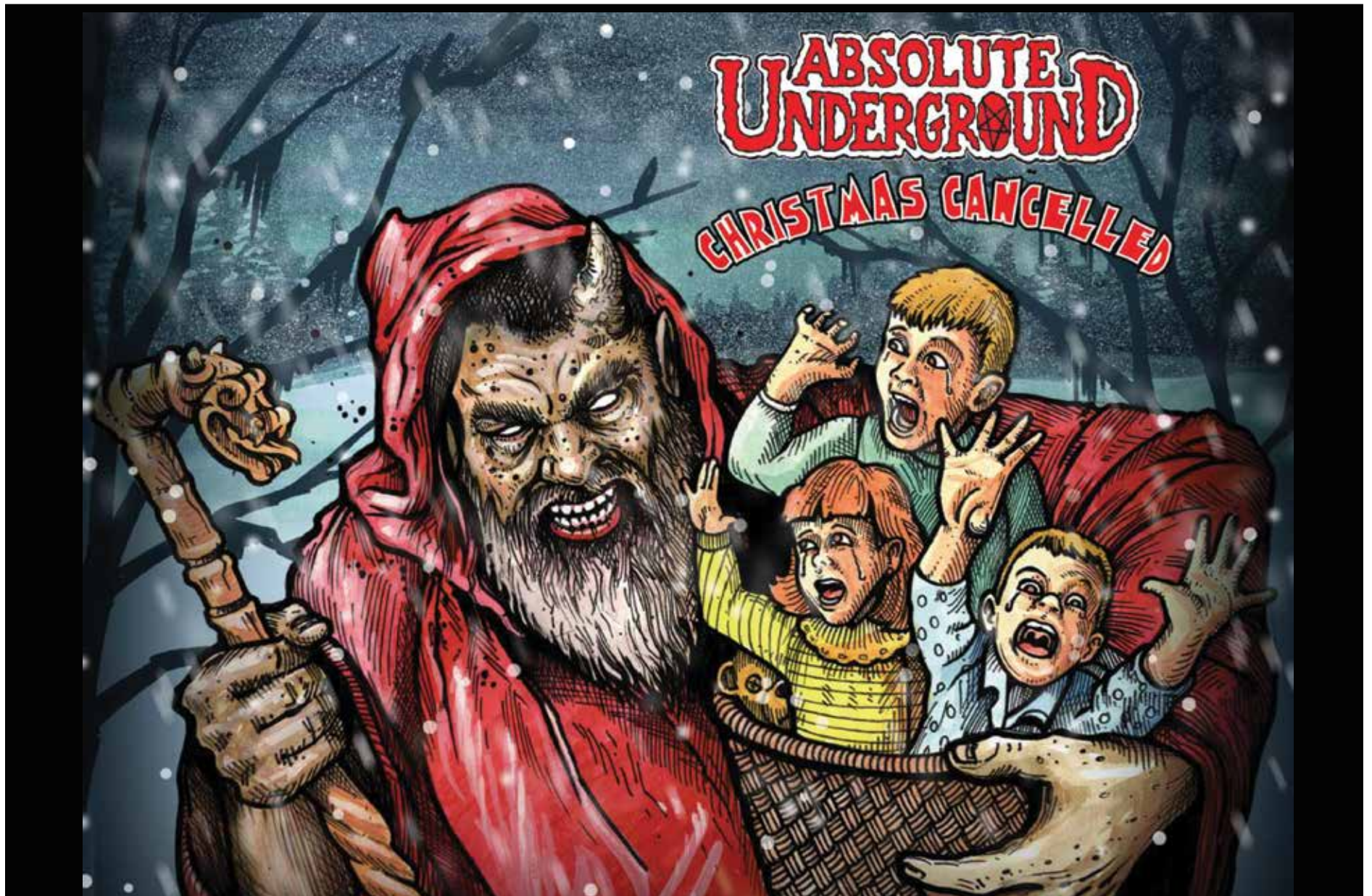
www.aggros.nyc
youtube.com/theaggros
PHOTO CREDIT: Guy Furrow

Merry Crustmas



from Peninsula Pizza

(250) 652-8444
7816 E SAANICH RD #10, SAANICHTON, BC
WWW.PENPIZZA.COM





Fuck The Facts

Absolute Underground: Welcome back Fuck The Facts! Your new album *Pleine Noirceu* feels to be the perfect saviour of 2020. It's full-on aggression, unexpected hammering, and blunt force trauma has been the perfect distraction.

With the age of Covid was there any hesitation to release it this year or as your name goes, you said fuck it?

Topon: Covid actually helped this album get

AU: How would you sum up this album compared to your previous discography?

Vil: Overall, I think it's a bit of a darker album, but the main difference is probably within its structure. There are a lot of interludes and the tempo is generally slower than our previous work. It's harder to just listen to a few songs here and there, it's kind of one big block - one big listen. It's also pretty lengthy if you include all three bonus tracks.

AU: Your vocalist Mel Mongeon once again did the album artwork, what was her inspiration for this creation? Does Mel design for any other bands? or sell prints or paintings? if so where can fans find them?

Mel: For the artwork on this album, my first inspiration was an album that I've liked for decades: *Bakesale* by Sebadoh, which on the cover there's a vintage photograph of a baby looking into a toilet bowl. I always liked the rawness and the grungy vibe of that artwork. I started digging into my parents' old photo albums and that gave me some great material to start the artwork and layout process for *Pleine Noirceu*. I don't do album art for other bands, mainly due to time constraints. I used to do the T-shirt designs for FTF as well, but as we got busier it became too much, so we started hiring people outside the band to do it. I also used to paint more often just for fun, but I have a lot more on my plate nowadays than I used

finished. We've been working on this record for quite a while and once Covid hit our schedules cleared up and it became the perfect time to finally wrap it up.

Regardless of the pandemic, we knew that we weren't going to be touring for the album. We would have liked to have done a few shows around the release, but I don't think there would have been any real tours for the record, so planning all that extra stuff around the release didn't come into play. Sure the timing could have been better, but we just wanted to get this album out there.

to, with two young kids, a full time demanding job, and the band; so "me" time just doesn't exist much nowadays. I like to think that I'll pick up the paintbrush more often again in the future.

AU: Fuck The Facts was a quartet on 2015's *Desire Will Rot* and now a trio for *Pleine Noirceu*, how was writing for this album? Ideas? Experimentation?

Topon: We still had a few things leftover from before that we had worked on with Marc, songs like "San Racines" and "...cide," but in general it was business as usual. Vil and I have been jamming and writing music together now for over 15 years,

so there's a real easy and natural connection that happens when we start to work on new music. I think personally I wanted the album to be a bit more experimental and stretch out of the boundaries more than some of our previous work, but it's not something I forced. I always just want to go with the flow of what's coming out and kind of let the album write itself. I do feel though that since we weren't touring anymore and that I hadn't really been paying much attention to what was going on in the music scene for the past four years or so, really helped make it a much more personal album.

AU: Now as a self-releasing band with its own studio and label? What do you find exhilarating as an independent compared to previous major label backing?

Topon: Both have their advantages and disadvantages, and I wouldn't say one is better than the other. We had a great time on Relapse and it definitely helped get the band out to a larger audience, but in the end, we weren't really left with a choice but to go independent. I'm definitely a bit of a control freak, so being able to have my hands on everything helps me sleep at night, but it's a lot of work. We just spent two full weeks packing orders, every evening after work and all weekend long. It's amazing that we get to be in direct contact and see every order that comes in, but it was also nice when we didn't have to handle all the extra stuff and could focus more on playing music. There's a fine balance to be found, and we're still figuring that out.

AU: Over the 20 plus years as a mainly categorized grindcore band, did you ever think you would be a pioneer for the genre along with touring the world, even being nominated as an independent artist for Canada's most prestigious music award the Junos for "Desire Will Rot"?

Vil: I don't think we're pioneers of anything, really. We kind of just do what we do and go with it. One of the reasons why we've been doing this for so long is, I think, the simplicity of our approach and work ethic. Don't get me wrong, we've poured insane amounts of time and energy over the years, but it's still pretty straight forward. Even

if we had a lot of help along the way, we never waited for it to move to the next step. This is where our D.I.Y. ethics really helped us, it's an essential part of who we are as a band. Ultimately, we just want to play music and enjoy ourselves. Touring around the world and getting nominated for music awards when you play in a grindcore band called Fuck The Facts is what I would define as pretty fucking unlikely: we worked for this, but we realize how fortunate we are. I never dreamt I'd get to experience shit like this, it's pretty surreal.

AU: Does Fuck The Facts have plans to tour post-Covid times? If so where? What bands would you like to hit the road with?

Vil: We were supposed to hit the U.S. last May, but obviously that fell through. We'd like to play some shows for sure when this is all over, but who knows when that will be? So hopefully we'll get to play a bit around Canada and hit the U.S. in 2021 or 2022. We'd really like to hit new places like Asia and South America too. I really wonder how touring is going to look like post-COVID, we might not be able to sleep in a stranger's house every single night. Anyways, doing some shows with Clown Core would be rad, Wake would be pretty sweet too. There's too many to list, I'd love to play with some old friends, too.

AU: It may be too soon to ask, but can we expect more extremity from FTF in the near future?

Topon: I hope so. Getting back into it now I feel recharged and motivated again to keep creating. I know Vil has already started writing and gathering ideas, so once the dust settles from this release we'll be seeing what's next.

AU: Any last words you like to add from Fuck The Facts?

Vil: Check out our latest album *Pleine Noirceu* at www.fuckthefacts.com - Stay safe, stay grindy and thanks to everyone who has been supporting us over the years, we're incredibly grateful. Cheers!

www.fuckthefacts.com

PHOTO CREDIT: Anndy Negative


Quality stuff since 2018

BRENDAN + CHERYL

brendanandcheryl.bandcamp.com




THE LOWER MAINLAND'S **HORROR** STORE

NETHERWORLD COLLECTIBLES



736 12TH STREET, NEW WESTMINSTER, BC
604-553-8798

THIS SEASON, GIVE THE GIFT OF HORROR

 NETHERWORLD-COLLECTIBLES
 NETHERWORLD_COLLECTIBLES
 @NETHERWORLD_365

WWW.NETHERWORLDCOLLECTIBLES.COM



Logan's

Logan's

*In our
hearts
forever*

Logan's
PUB
PHILLIPS

Kick Cancer's A\$\$!





PHOTOS BY SCOTT FRASER PHOTOGRAPHY



LOVE LETTERS TO

Original Authentic Unique - Since 1997

"Nope it wasn't a bad dream..." "They took the bar!!! The whole fucking bar!!!"

John "Bluto" Blutarsky - 1962 - Animal House



"Logan's didn't have a bouncer. We policed the havoc. We created and policed the havoc. That's an amazing concept. I'll miss Logan's dearly. The only bar I've played with every band I've been in. I could wheel my Marshall cabinet home on my skateboard (sometimes weeks later)."

We were always treated fair.

We were all a family. I'll miss that tremendously. Victoria's music community just had a huge nail pounded into its coffin. Adios Logan's Pub."

- Jono Jak



"There are certain places you aim for when you go on tour. And Logan's in Victoria was definitely one of those. A great club that always treated us well, a great crowd that was always a beautiful sweaty drunken mess, and always a great show. So it's with incredible sadness that we hear that Logan's is shutting its doors for good, the latest victim of the pandemic shutdown. Thank you for the care, for the shows, for the memories, and for what you did for the Victoria Scene. Fuck this stupid apocalypse."

- Ripcordz



"The Logan's family is our family. Their stage was the heart of the local music scene. Their pub was a second home to many and an only home to some. Logan's hosted many a holiday dinner for people who otherwise wouldn't have had a place to go. They provided a warm, safe and welcoming place for everyone without judgement. They provided a venue for innumerable fundraisers and hosted more than their share of wakes. Logan's pub will always be celebrated as a music venue, and the Logan family will always be honoured for their contributions to our community. Thanks for everything Denise Logan and give our love to your family from ours."

- Ray Jak

"Dear Logan's, Some of the best friends I'll never remember, I have met in your bathroom. Every night out with friends ended up there, most started there too. Your endless support to the craziest bunch of misfits will not be forgotten. Truly felt like I had family there. It's a sad time."

- Alisa Shebib



"Sad news. Most of you would remember, back in the mid/late 90's it was known as Thursday's. It was an important fixture of the music scene back then and still true right up till now. Played there quite a few times over the years, saw tons of friends bands play and some amazing shows!! Emptiness. Music fills it."

Thank you. It was a privilege, a burden, a headache and a delight and genuine freak show. Music and art will prevail.

The building is there but it's nothing without the music and those that live for it and we're still here. I raise a glass to you.

RIP Tavern of the Damned"

- Kalev Mihkel Kaup



"Logan's was a place for people to go and see local bands and bands from all over the world. It held up the Victoria music scene for decades. It was a place for ANY type of music from Reggae to Death Metal. It was a place anyone could go and feel comfortable being who they are without judgement. From drag queens to jocks, this place was home. From karaoke to comedy nights, to 80's dance parties. Roller Derby Parties and Burlesque Shows. Or just simply having a beer after work. A multitude of laughs and tears were generated inside the walls of this pub. There were yearly events held in benefit for charities such as Kick Cancers Ass and the annual Jay Brown Memorial show raising money for Victoria Hospice. Bands also did benefit shows here for friends who were struggling. This place meant a lot to so many people."

This is a huge loss for so many in a time where we are already struggling to find happiness."

- Spring Hind

"Do you remember your first and last show at Logan's Tavern of the Damned?"

My first show - Oct 20th / 2006

The Switchblade Valentines, Slut Revolver, The Cadaver Dogs. Freshly 18, with my older sisters ID in hand. It was a rad experience for a teenager from sleepy Saanichton. Hundreds of insanely fun shows, new friends, hangovers, and thousands of drinks later...

My last show - Feb 8th / 2020

D.O.A. w/ AK-47, Class of 1984.

One of the top 5 shows I saw at Logan's. I can't think of a better way to end the era. The crew at Logan's put up with a lot of shit over the years so thanks to all of you."

- Hayley Lupton



"Probably the best 'shitty bar' Vic has ever had. I can't even begin to count the good times. Some of the best shows I've hosted were there... also some of the worst, haha. Gonna miss my shoes stickin' to the floor. Awesome staff that always



made it feel like home and dealt with all us crazies for so many years. The handful of sound guys who dealt with everyones bullshit and still came back the next weekend. Much love and appreciation for your devotion and support of the Vic music scene."

- Darren Kitson



"Mourning the loss of our local Tavern of the Damned, Logan's. I can't even count how many amazing shows I've seen there over the years. Hanson Brothers, Bishops Green, Isotopes, Hex Dispensers, Ramores, Death By Stereo. Honestly, too many to even list. It feels weird to know that I'll never again be able to go down on a random weekend night, and most likely catch one of my friends on stage. This leaves a hole in our city, that may never truly be filled, but I still believe that the scene will find a way. We're too stubborn for it not to persevere in some way!"



- Jared Amos

"Logan's closing, I know last week that was coming, but you always want to think it not true. A page of the music and punk and alternative scene in Victoria die, truly sad for everyone, a place who was cool to see your friends after a hard week of work, to see an amazing show, the staffs who are our friends, soundman, manager, owner, friends, it was for me the place to go to see a good show knowing I will be treated with love and be safe, and at the same time see a crazy show. Thank you all of you who make that place so magic all these years."

- Claude Montroy

"RIP Logan's Pub... this really sucks. Covid can't shut down memories or the punk spirit though. Sorry to all my friends who loved that place - it was more than just a bar."

- Jason Lamb



"Well, heard today that Logan's Pub is closing its doors. If you live outside Victoria, BC, you probably don't know, but such a great supporter of local artists, while also drawing in major acts. Another legendary venue lost during a pandemic. It was one of those venues that gave everyone a shot. Such shitty news. Massive thumbs down on this one. Fuck Covid."

- Dylan Jackson



"I am going to miss the hell out of Logan's. Thanks for the memories!"

- Sean Flynn Behnson



"RIP Logan's pub. You were our first pub we ever played. Every one of my birthday shows were at your stage and all the best times of my adult

life in my home city were in your doors. I feel like I've lost a dear friend and I am genuinely depressed and grieving. Victoria has lost a staple, if not the very heart of its metal scene."

- John Ferguson



"Thanks Logan's Pub for not banning me for life every time I got banned."

- Jon Ayers



"You know it was a good pub when motherfuckers are hitting you up for a Logan's Tattoo... That's three so far. Thanks for cleaning up all the blood over the years too Logan's!!! Especially when Harley Daffling hooked his own

ass at a Frostbacks show... There was actually blood on the ceiling. Look out GG and Lenny Mental!!"

- Dustin Jak



"After hearing the news of Logan's. I'd would like to take a moment to thank Kalev Mihkel Kaup, Zipp Gunn, and all the staff from past to present for all the amazing support and work they have provided, not only to myself but for the entire music scene and community. Thanks for giving the bands that I have played in and booked a home to share our music. Logan's is legend and will never be forgotten."

- Christian Head



"We elves are crushed that our beloved Logan's has announced their permanent closure. They gave the Angry Snowmans a home for our Xmas insanity that became a Victoria tradition. Damn, we've been playing at Logan's so long that we used to have a Myspace address on the posters!"

It is the end of an era here in Victoria. We knew we wouldn't be able to play there this year (for the first time ever), but it is even worse knowing that it will be never again. Thanks for the great times Logan's. RIP"

- Angry Snowmans



"Sorry to hear about a great venue closing. This is causing real damage. Love to every venue struggling and to the artists losing their platforms. It's been hard for me. We all need to support this scene more. I've been upset and it's hard adjusting to all the new implements. But it's time to be part of a solution."

- Matt Jak



"This is so sad & tragic, another local iconic venue of ours bites the dust. This club was basically our CBGB's, best club we had since Harpo's. I saw so many amazing shows here over the years. Thank you Logan's & all the staff, for all the great memories you gave me and thousands of others. And for everything you did for Live Music in our city."

- Jason Maher



"The Virus just got more real motherfuckers... Major Death Blow To Victoria's Underground Music Scene! After 7 months of no shows or business... Logan's has to close their doors. Thanks for being there for the scene and the bands, Logan's. You will be sadly missed. Props again for the 20 years of killers shows and even more killer hangovers!!"

- Dustin JAK



"Good times and bad times but I never puked in the bar. Going to miss playing shows and watching my friends play. The only good thing about this is that my wallet is much fuller."

- Rayce Shiddy



"Logan's was everyone's favourite neighborhood pub and live venue. Many of us have played countless shows there, even when it was under the name 'Thursdays'. It seems no matter what kind of shit show or incident would go down in that place, Logan's would always be there to give us all a place to play and attend great live music. So many memories, relationships, friendships, everything in there. Most to hold onto close to our hearts. I feel like I'm writing an obituary, well, I guess I kind of am... so long old friend."

- Mikey Jak



"The abrupt closing of the almighty Logan's Pub (née Thursdays) is the end of a very important chapter in the history of Victoria live music and the first in a new journey as a result of COVID-19. It was a behemoth at the close of the 1990s, thanks to the efforts of the Logan brothers (RIP John) who gave the live music community life when we so desperately needed it."

So many bloody good early-career shows there, from Neko Case, Death Cab For Cutie, Japandroids and The Weakerthans to Richard Buckner, Jonathan Richman, and Ted Leo.

I'm definitely going to pour some Schlitz on the curb for my dead homie tonight."

- Mike Devlin



"The drive through for sips from Stinky's nips has run dry. FUCK I'm going to miss Logan's. This goes down as the day Fun Died."

- Dean Martin



"Many friendships made over the years there, many lost lives mourned and remembered, many birthdays celebrated, many days spent out of the cold, many songs written and performed, many meals eaten, many times beers or windows were smashed, many times the Hootenanny got waaaay too swinging on a Sunday, many times trying to get Scott to max out his soundboard as we attempted to blow the roof off the place. So many free tequilas bought for me and by me, so many new bands discovered, so many stories, so many memories. Logan's has been a cornerstone of something special in Victoria. Sadly I can't see anything even remotely close in this city that could replace it. It was almost more of a community hub than a bar. Cheers to everybody that made that place happen for as long as it did."

- Luc Goodson

"2005 'Get the fuck outta my bar NOW Schwam'"

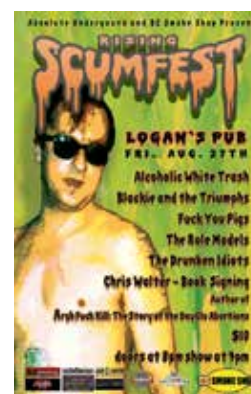
John Logan was fuckin pissed at me one night. After day drinking and packing my face with half of Peru, and no food in my puny guts. I had lost my pants, wallet and shirt. He told me not to touch another fucking drop because I was grabbing random shit and hucking it back like Mickey Rourke in *Barfly*. So as I was getting muscled out the door I grabbed the full pint I had pissed in ten minutes earlier (and forgotten about) and proceeded to down the entire frothy concoction. I woke up in the metal shed around the side of my old house with FUCK written in jiffy on my forehead. No pants, one shoe and tattered ginch. The neighbours didn't talk to me much after that. I had to buy John a Guinness and promise not to ingest my own urine in his bar when he was watching. Guess that meant it was cool if he wasn't there? FUCK I AM GONNA MISS THAT PLACE."

-Dustin Jak



"I remember at Logan's when me and Ira and John Warnock with *Absolute Underground* created the first Rising Scum Fest with five bands to play in like three hours. Everyone was nervous if we will fit five bands in that time lap. Was a crazy night, jam pack, booze flooding all over, and I make it, but that show will still be one of the hottest there, Thanks to Logan's to trust me and Ira with our Rising Scum Fest."

- Claude Montroy



Tavern of the Damned.

- Sheena Babic



"Logan's Pub meant so much to so many different people and was a vital part of Vic-City's Music Scene. Served time in 'The Tavern of the Damned' and am eternally grateful for the experience, love, support and friendship I received there."

- Jules



"R.I.P Logan's Pub. 23 years of business shut down from Covid 19. Sucks. I have been there



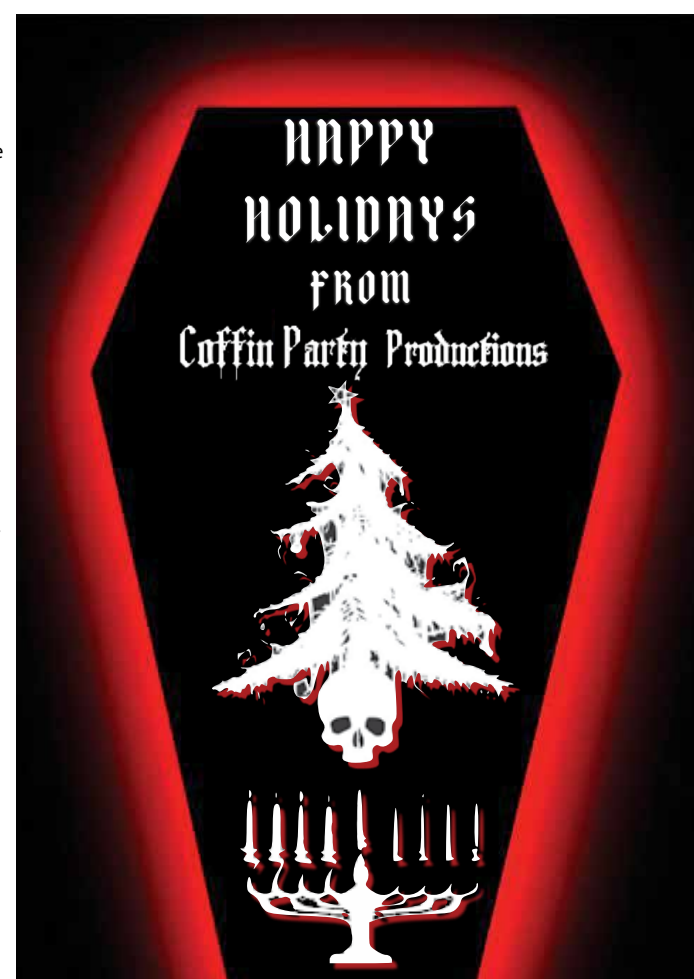
like 13 years. Memories of my friends and brother partying, heavy metal/punk rock shows and the mosh fun. Goodbye Logan's."

- Harland Parsons

It was a very special place to me and all of us misfits. A place that I always felt at home in, and was at ease with "My Logan's family".

I was looking forward to coming to visit and meeting up with all of my friends at "The Pub" as usual.

I guess nothing is as usual anymore... Covid sucks. Thanks for the good times, Logan's,



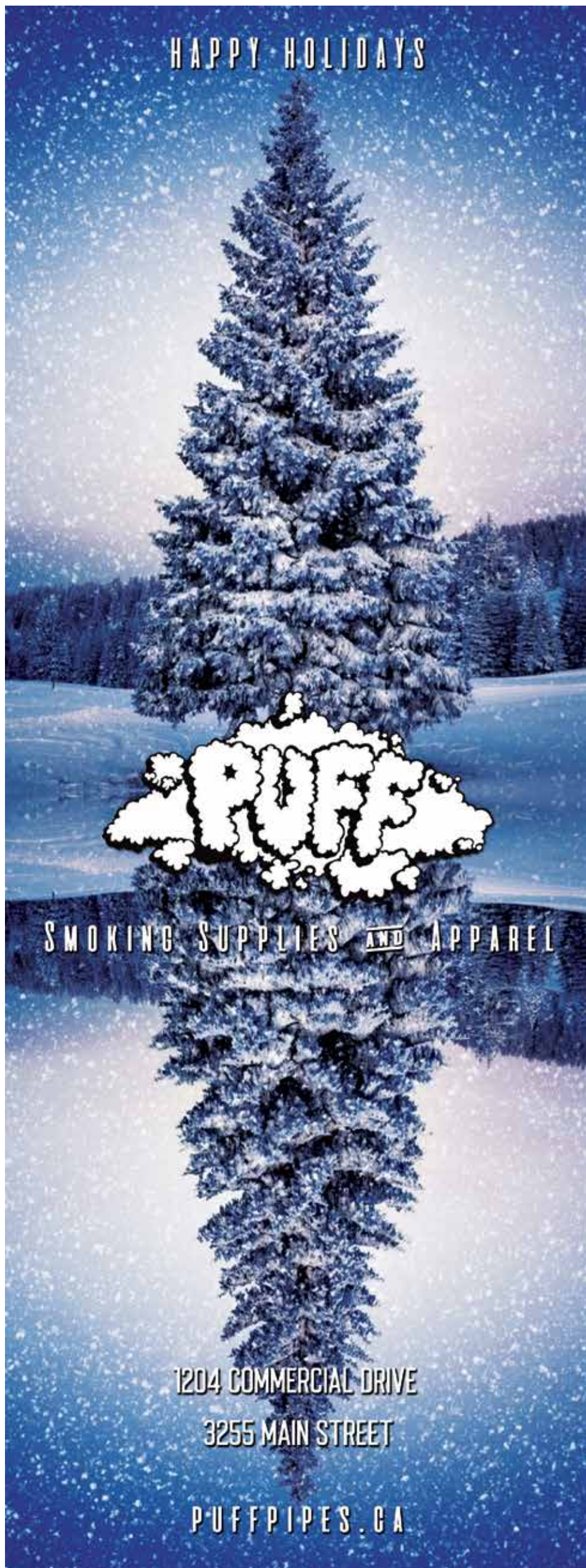
Varinicey Pakoras

EXPERIENCE PLEASURES THOUGHT UNOBTAINED

MOBILE OPERATIONS / GREAT FOOD & BEVERAGES

streetfoodapp.com/vancouver/varinicey





"Remember when we used to play crying baby sounds to get everyone out of the bar at closing time? Sometimes it was air raid sirens, or firing squad sound effects. Sometimes it was all three at the same time. Some people would get super pissed off about it, but it worked every time."
- Saraskeletor



I think that it's a shame to lose something so vital to the underground music scene in Victoria and I'm sorry for the loss. - Murray "The Cretin" Acton

Well, I've been thinking a lot about Logan's pub and well it's not just like any other pub, rather it is a place where anyone can go and not be judged. If it wasn't for that place I would not have met the majority of my friends. Logan's will be missed by many.
- Curtis Leggit



Logan's closing. The one place I felt comfortable going to is gone. I can't express how much this sucks.

My liver did rejoice a bit at the news mind ya.
- Justin Routbard



Logan's is closing. Thanks for all the great shows and memories. But this really sucks. I feel for the staff, musicians and patrons (like me).
- Ash Bangsgrove

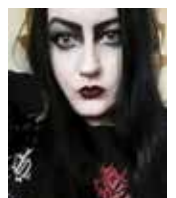
I doubt there's anything have to say about Logan's that hasn't already been said by somebody in Victoria's music underground but fuck it. Logan's was IT man. If you were into punk, metal, anything remotely weird, that was the one place



that would give you the time of day. There was a couple years where I probably should have just got my mail sent there, between working door, playing/watching gigs, and just hanging out at the bar. Thanks for all the good memories, and the good times I blacked out too.

- Kyle Bolton

"Pretty much all my friends and favourite memories were made at Logan's and it has been the backbone for our punk and metal scene."
- Sarah Wald



Logan's (Tavern of the Damned) was a big part of my life and I will miss it dearly but am left with great memories.

- Sherrie Bomb



Logan's crew just threatened that something good might be back sometime... That's a lot better than fuck off leave us alone

- Dustin Jak

Love Letters to Logan's is a book project that has been started by Kirsten Grace and myself, Esther Wurley. Our goal of this project is to collect your photos and memories and stories of Logan's Pub, aka

The Tavern of the Damned. We want you to tell us about your favourite shows, craziest nights, and why it

was more than just a bar to so many of us. We are collecting show posters, and pictures. Tell us about

your best memories of the people, bands and nights that made it feel like home every time you walked

through the door. We are going to compile all the letters and photos you share with us into a book. We are

also hoping to put out a compilation to go along with it, so if you have played there and are interested in

contributing a song, that would be rad. Send us your Love Letters to Logan's, and please share the concept

with others who would be interested, or that you know have a killer story to share. Our goal is to bring

our collective stories and create a lasting memory of the The Tavern of the Damned. We can be reached at

letterstologans@gmail.com

www.facebook.com/letterstologans





Imagine the after party with these two assholes. Man I love X-Mas.

3) King Diamond - "No Presents Christmas":

No presents is right motherfucker... that EP was expensive, that's all you get kid. No one expected this when it



Set to "We're Not Gonna Take It"... this was a jab at their record label but became a cult classic!!! Don't go without.

7) Besmirchers - "Maniac Santa": Lenny Mental and his crew tackle the *Silent Night Deadly Night* film in this short thrash masterpiece. Scissor



unemployment and corporate assholes really

makes you want to relax by the fire and open some presents... or just kill everyone on your block... genius shit.

Bonus Christmas Cut...

11) Eazy-E - "Merry Muthafuckin' X-Mas": "So Ring Them Bells, Ring Them Bells. She's Takin' It All The Way!"... just wow... I can't believe I am 50 and I still listen to this shit.

X-Mas MixTape

By Dusty Jak

1) Spinal Tap - "Christmas With The Devil":

A classic that they played live on SNL in 1983. Mind blowing metal madness

2) Bowie / Bing Crosby - "Little Drummer Boy":



dropped in the 80s.

4) Cheech and Chong - "Moe Money":

This bad boy features a punk version of "Rudolph the Red Nosed Reindeer" that has to be heard to be believed... they should have done a whole punk LP.

5) Bad Religion - "Hark The Herald Angels Sing":

I just put this on the list to piss Ty Stranglehold off, hahaha.

6) Twisted Sister - "Come All Ye Faithful":



SUPREME ECHO

PRESENTS

THE ANTHOLOGY OF CANADIAN UNDERGROUND

Remastered audio, restored imagery, closed-pocket covers, booklets with their story.

						
ARCFIEND 7" EP (1987-90)	KARRION LP (1986-87)	EXTROVERTS 7" EP (1979)	SUDDEN IMPACT 7" EP (1984)	ANTHEADS 7" EP (1980)	PINK STEEL 7" EP (1981)	CULTURE SHOCK 7" EP (1982)
Evil speed / thrash / death from Victoria!	Speed / thrash ragers.	Regina's all hits 1st ever punk rock group.	Ripping Toronto SK8 Hardcore TOHC!!	Fast melodic punk rock ex-Active Dog.	High energy rocker/ melodic punk from Victoria.	Vancouver mod punks worshipping the Buzzcocks!

Future releases: Deranged, Bludgeoned Pigs, Silkphlooz, Odds Crypt, Armoros, Stick Farm.

www.supremeecho.com



The Tavern Of The Damned

by Scott Fraser

*"And then the only sound that's left
After the ambulances go
Is Cinderella sweepin' up...
On Desolation Row" – Bob Dylan, Desolation Row*

Jason Brown took me to Logan's pub for the first time in late 1997 as a venue to go and see punk and metal shows. By mid-1999 I had become something of a regular and started doing photography there. Over the years it became a place many of us called Home. And now, sadly, we have lost that home. It didn't burn down. It didn't get shut down due to bankruptcy or the cops or the city. Covid-19 took it out. And now myself, and all the others who loved the pub, saw our favorite bands there, hung out with friends and called it home have lost a place dear to us.

Logan's was somewhere I called Home for more reasons than I can count. It was a place of magic and art. John and Chris Logan (the brothers) created a humble dive bar along Cook Street in Victoria BC that grew to become a legendary venue on par with iconic clubs like New York's CBGBs, Edmonton's The Bronx, Vancouver's Rickshaw or Commodore, LA's Rainbow, or New Jersey's The Stone Pony... Logan's was just that special and that legendary. A Friday night with four to five punk bands (and with luck the AK47s headlining) was pure magic. Being surrounded by people who were there for the music. It would be the place I would feel safest while I was going through "the war" with my ex-wife. It was where My Tribe called Home. I honestly can't express in words what Logan's meant to me. But I'll try...

John & Chris Logan created a place where we all grew, fell in love, had our hearts handed to us, and danced our asses off. It was a proving ground for musicians. A place to hold fundraisers to fight Cancer, fund Hospice and raise money for those in need. It was a place that held annual memorial

events like the Jay Brown Memorial as well as one off memorials for those we had lost. Hell, we even did more than one fundraiser to help with vet bills to save a loved pet. I can't count the number of times I cried or waked a friend in that place.

I would practice my craft as a photographer there, learning the lights and shadows of the old school stage lighting, expertly dialed in by Scotty. I would bounce off friends and strangers in the pit while getting those shots, myself and my camera always protected by the crowd. I would sing on stage there with bands that were friends of mine. I would rock out in the pit dancing my ass off with everyone else. I would be spat on there, bled on there, get a broken nose in the pit there, laugh, cry and scream there. I would be surrounded by fellow artists – musicians, painters, photographers, comedians, and dancers there. From the Blues, to Jazz, to Hard Rock – Punk and Metal, it was played loud there. New bands and musicians lost their cherries there and masters of their crafts played there.

For artists, freaks and misfits it became that Home we could all go to. Junkies, bikers, and thugs all hung out there. So did old retired guys, Jamaican dudes, doctors and lawyers. It became a safe haven for the LGBTQ+ community. Goths, Emos and Rockabillys all knew they were welcome and safe. There were no bouncers... we took care of things ourselves. Yeah, that meant there were minors in the place from time to time. And yeah sometimes things got out of hand, but hell, that happens at any place with a soul. More than once someone overdosed in one of the bathrooms and lived to tell the tale, and more than once someone left on a stretcher after starting a fight. But we worked it out, dealt with it and settled down to the music and a beer, everyone at home again.

The after hours nights are memories I will treasure forever; the crowd gone, and just a few musicians and trusted regulars, the curtains closed, front door locked. Fuck me, we had fun. The dumb shit I saw done there and did there would make Hunter

S. Thompson proud... and give even Motley Crue a run for the money. Drugs, cigarettes, vodka and Jack Daniels freely flowing.... Odds are someone naked and/or people making out in a dark corner or a bathroom. Like any good rock/punk/metal club the men's washroom was a train wreck so bad you would call it an art installation – and loved it that way.

You could get both types of beer there... Lucky (even in bottles) and PBR (Past Blue Ribbon) – yeah they had others, but that was beers you ordered if you were at Logan's. Apparently they made one of the worst Shirley Temples there, but the food always rocked. Their burgers and fries were some of my favorites and I can't count the nights we all did wings there, nachos were good as well. For the local community their Thanksgiving and Christmas dinners provided a place for orphans and those without family a place to enjoy a holiday meal. I myself always loved the breakfasts on Sundays that they would do up for those of us who had volunteered the weekends helping at fundraiser.

I was lucky... I got to call Logan's Pub home for over twenty years. It just may have been the single most consistent thing in my life over the years. Wives have come and gone. Girlfriends have come and gone. Friends have come along, and gone. A previous career, numerous gigs and multiple different places I have lived. But whatever changes were going on in my life, The Tavern of The Damned was always there. And now it's not.

The mourning was heard loud and clear, not just within Victoria but across Canada and into the States. Bands such as Black Halos, D.O.A., Leeroy Stagger, Dayglo Abortions and many others talked about their gigs. From the famous to the ordinary, patrons, staff and regulars lamented the loss and the deep connection they had to Logan's and the friendships it fostered. Relationships were started at Logan's, friendships too. Many a beer was spilled on the floor, and eardrums rang on the long walk home. The truth of it is I don't

have the words to describe what Logan's meant to me, or to thank the Logan family and the staff and volunteers over the years. My writing here seems small compared to the massive impact Logan's had on me, my life, and the life of so many others. I know so many of us now feel a loss greater than we might have expected at what, to some, might seem like "just another" bar closing due to the hardships Covid-19 has brought. But Logan's wasn't just another bar. It was a musician's paradise and a Home for whoever needed one. And so many of us did, and will be forever grateful for that home. Thanks Logan's. Thanks family. Thank you Chris and John and the rest of the Logan family. Thank you to all the people who contributed to making it the magical place it was.



FD FLOYD'S DINER

ALL-DAY BREAKFAST

www.floydsdiner.ca

Langford 101-721 Station Ave. 778-440-1200
James Bay 332 Menzies St. 778-406-0504
Royal Oak 4496 W Saanich Rd. 778-265-5114

THE TV DEAD

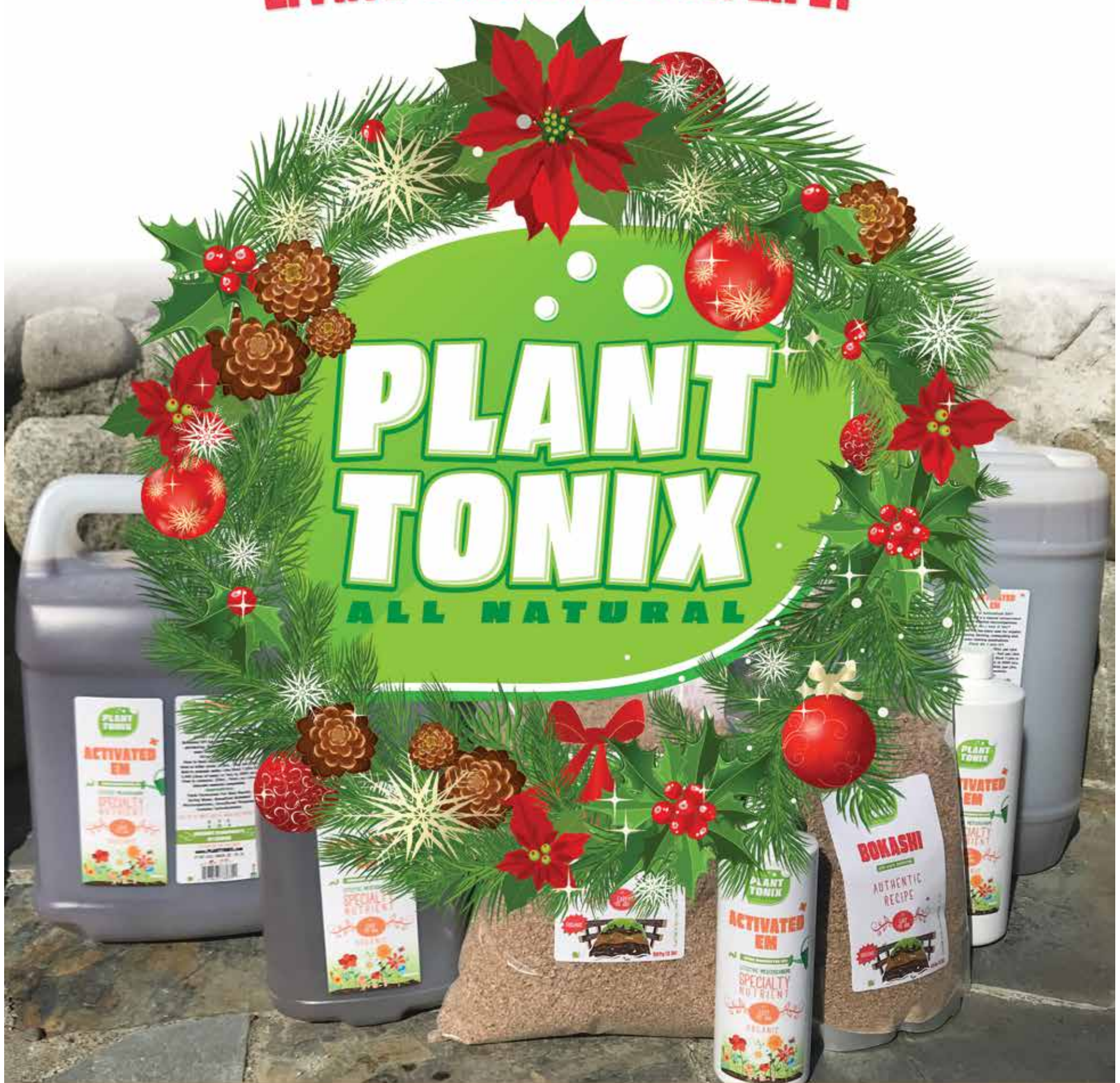
WHEEL TALK EP

**NEXT YEAR
FUCK THE GOV'T
P.L.W.
GET OUT OF
THE WAY
FILTHY RATS
QUEEN OF
THE PEAK
TV DEAD
DREAMS
OF CHILDREN**

THETVDEAD.COM
Mkt. in Canada

thetvdead.com

LIVING ORGANICS FOR LIFE!



WE LOVE TO GROW!! THIS IS WHY PLANT TONIX WAS CREATED.

**PROVIDING GROWERS WITH VERSATILE, EASY TO USE AND CHEMICAL FREE
PRODUCTS THAT CAN BE USED IN ALL GROWING ENVIRONMENTS.**

VISIT US ONLINE FOR MORE INFO: PLANTTONIX.COM

***PROFESSIONAL CANNABIS CONSULTING ALSO AVAILABLE**

HOHOHOpelessness

Oh Boys, it's Christmas!

By Billy Hopeless

AU: Ho Ho Ho and hello Mr. Matt Dangerfield. Let me first say it's an honor and a privilege to have you as my guest for this year's annual yuletide flight. Let's begin with the ghost of Christmas past, you and co-founding keyboardist Casino Royale met in 1976 after you had split from your old band London S.S. (as in secret Santa) and Casino Royale had left the legendary Hollywood Brats. Tell us what the scene was like back in holly jolly old England during those times and how you and Casino hooked up and convinced former Hollywood Brat, Honest John, to join in and go from glam and glitter to the gutter of punk?

Matt Dangerfield: I had a little four-track recording studio where I was writing and recording my songs and mostly playing all the instruments myself and was looking for a drummer to add to some tracks. A friend introduced me to a drummer who lived around the corner from me - a Norwegian called Geir Waade, who in turn introduced me to his fellow Norwegian Casino Steel of the Hollywood Brats.

AU: In 1976 you once again met your old chum Casino Royale and formed the then and still current band known as The Boys. How did you two Diamond Geezers become partners again and how have you managed to stick together even after the first break up in the 80s?

MD: Geir and I ended up in the London SS together with Mick Jones and Tony James and we invited keyboard player Casino Steel and singer Andrew Matheson from the Brats to jam with us with the idea of forming a band together. After that session Casino and Andrew took me aside and told me they didn't want the rest of the band but wanted me to join up with them, which I did. Soon after that Andrew went back to Canada for

Christmas and never returned but Casino and myself decided to carry on without him.

AU: Ok since we've mixed the berries and branches and the whole wreath is connected, let's talk about the classic song "Sick On You." It first was gifted upon the world as the closing track on The Hollywood Brats album and then regifted as the opening track of the Boys self-titled album in 1977. What made you decide to re-wrap that infectious item as opposed to the others?

MD: While we were recruiting the rest of the band members, Casino and myself had struck up a good songwriting partnership. Casino and Andrew had written some new songs after the Brats had split up which were OK, but didn't inspire me and after Andrew left I convinced Casino that we had to take "Sick on You" as the starting point for our new band and take it forward from there.

AU: Speaking of gold coined songs, in 1978 when you Boys recorded your second album *Alternative Chartbusters* you opened it with the shiny topper "Brickfield Nights." What do you think makes a star like that shine so bright, and was it crafted to lustre so, or was it just luck of the grab?

MD: I was intending to do a cover of a Shirelles song called "I Have a Boyfriend" because I loved the drum beat. In the end I kept just the drum beat and wrote an entirely new song around it. It was one of the easiest songs I ever wrote.

AU: This now brings us right in the view of the Holiest of Holies. In 1980 you toured with the Ramones! Any interesting or funny memory of your time with the Five Kings from Queens?

MD: They were all great guys, really friendly and treated us really well on the tour. One thing I remember is that Johnny used to film our soundcheck every night. We often played weird stuff like Booker T and the MGs in our soundchecks so I'd love to see that footage.

AU: I should mention that at that point you were signed to Safari Records, which brings

HOPELESSLY DEVOTED TO YOU

us forth the spirit of Christmas present and what a present it is indeed. We're now here in 2020 some 41 years later and Cherry Red Records has just released a whopping 71-track for CD boxset of those lost Safari years. Tell us what every lucky yob can expect under the tree this year, and would the female counterpart of yob be yobette or lirlg?

MD: Yobette I think, and "The 12 Days of Christmas" says it all regarding suitably Yobish presents.

I think Cherry Red have done a great job with the Safari Box Set. *To Hell With The Boys & Boys Only* were mastered directly from the original Safari masters and sound far superior to previous CD release. CDs didn't exist when the album was originally released, and later when the first CD version came out it sounded like over-compressed shit. All subsequent CD releases of *Hell* were copied from that CD so I feel sorry for anyone who bought any CD copies of *Hell* prior to this release.

AU: Ah yes the Yobs, not only did you record said classic Christmas album but you'd traditionally play shows as this elvish incarnation of yuletide intent. Are you doing a live stream Christmas show this year?

MD: As it happens we have a new video of "The 12 Days of Christmas" coming out for Christmas.

AU: What are your personal Xmas songs of yore that still light a fire in your hearth?

MD: My favourite songs are "Tommy the Christmas Tree" and "Oi Santa."

AU: Finally we have reached the spirit of Christmas yet to be! After this blue pandemic is over and the shite storm has cleared and when all our touring sleighs are no longer grounded you got any plans yet for lift off?



MD: All our 2020 gigs, mini tours and festival appearances have been rescheduled for 2021, fingers crossed.

AU: I have to ask you the reader mail-in question of the month. This one comes from little John Bee of Vancouver Canada who writes: Dear Mr. Dangerfield, Sausage, Bacon, or Ham with breakfast?

MD: Bacon, bacon or bacon every time.

AU: It's been Nutcracker Sweet but we must separating our wassailing ways and thanks again for letting us drop in tonight. Do you have a Christmas message for all of us holliday hosers up here in the great white north?

MD: "Christmas wouldn't be Christmas without the Yobs."

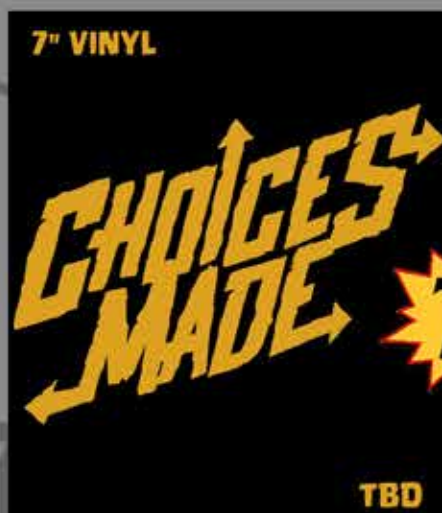
www.theboys.co.uk



CURSED BLESSINGS RECORDS EAST COAST



12"
DRAGGED IN - TORONTO, ON
"LPI" - FULL LENGTH LP
AVAILABLE NOW!!



7" VINYL
CHOICES MADE - TORONTO, ON
7" VINYL "TBD"
COMING 2021



7"
REVIVAL - ROCHESTER NY
7" VINYL "TBD"
COMING 2021

PLUS DIGITAL RELEASES FROM:
HELLAPHANT, GAG ORDER, THE COLA HEADS,
THE FILTHY RADICALS & MORE!

www.cursedblessingsrecords.com

**CURSED
BLESSINGS**



FANG

Interview with vocalist Sam McBride a.k.a. Sammytown and drummer Mike 86d by Ira Hunter and Dustin Jak



Absolute Underground: Who are we talking to?

Sammytown: Sammytown from Fang .
Mike 86d: Mike Eightysixed from Fang.

AU: Could you give me a brief band history?

ST: Fang started as a two piece in '78 with the original guitar player Tom Flynn and Brian (Beattie). They were high school kids in Connecticut. They did a seven-inch and even toured a little bit. When they graduated Tom Flynn moved to California and Brian moved to Texas. Tom restarted Fang in Berkeley around 1980. He started up as a three piece and then they switched drummers and I joined in '80 or '81 singing. That's when we started recording, we did songs for *Not So Quiet On The Western Front*. Then we recorded *Landshark!*, in '82 and started touring. We recorded our second record *Where the Wild Things Are* in '84. Then Tom Flynn quit the band. I took over the band with his permission

and Fang moved to Europe in '85, we recorded our third and our fourth records in Germany. Then we started going back and forth to Europe for the rest of the 80s touring and recording records until I ended up going to prison in 1989. I spent seven years in prison in California, got out started Fang back up in '97 and we've been playing ever since. We put out the record *American Nightmare* in '98 but we didn't put out another full length record until *Here Comes The Cops*, which came out in 2012. Then in 2017 we put out another full length, *Rise Up!*

AU: What were Fang's influences?

ST: There were a lot less punk rock bands at the time when we first started so everybody kind of made shit up as they went along. But I think we were all influenced by Iggy Pop, the Ramones, the Sex Pistols, and The Damned. My other influences were like R&B, soul bands and disco. I liked Parliament Funkadelic, Rick James. Then later on, Kiss and Elton John.

AU: What was the early punk scene like in Berkeley?

ST: It was a small, very close knit scene. We all knew each other. I think the big thing that changed was if you were a punk rocker back in say 1979 or 1980, it was dangerous. You were putting a target on your back. I pierced my ear in 1979 when I was a freshman in high school and I cut my hair and dyed it purple too, but I immediately started getting jumped and getting into fights on a regular basis. It was a fairly serious commitment to an ideology or a lifestyle and I think that you had to have a lot of heart at that time.

AU: What were some of the the bands that you used to play with in the Bay Area?

ST: We played with Flipper, Dead Kennedys, Tales of Terror, Code of Honor, and Sick Pleasure.

AU: Were you also playing with any of the metal bands when the crossover happened?

ST: I believe that the East Bay was actually one of the first crossover scenes in the world. We used to play with Exodus. There was a club in Berkeley called Ruthies Inn and the promoter there, Wes Robinson, would book punk and metal. We all grew up together, like the guys that played in Exodus, Metallica, and Sacrilege B.C. We all partied together and started playing shows together really early on.

AU: Back when Boner Records was in full swing, who were the memorable acts?

ST: Early on obviously Fang, and then The Boneless Ones, Hell's Kitchen, and Verbal Abuse.
M86: Wasn't The Mr. T Experience on Boner Records as well?

M86: They might have been. I know Tom did stuff



by the Melvins later on too, but that was after Tom quit Fang. But he still put out Fang records. When he left the band it was not an ugly breakup. Maybe he didn't want to tour with me anymore because I was such a fucking train wreck all the time. But it's not like we didn't walk away as friends, also he let me keep going with the band.

AU: Who are the current members of Fang and what would it say on their Tinder profiles?

ST: Mike Eightysixed: Chi Pig's concubine.

M86: Chi Pig's plaything since 1988.

ST: Obadiah (Bowling)...Oh it would say professional cabana boy.

M86: Into darkness and pain.

ST: Let's see, Tommy (Gone Sour). Tommy actually is not only a member, he's the president of the cabana boy club.

ST: And then Brandon (Brown). Brandon is Grindr only.

AU: Mike, when did you join the band?



M86: I joined in 2018. They needed a drummer for their Japan Tour so I stepped in but I don't know how much longer I'll be in Fang, ask Sammy.

ST: Well I hope a long fucking time, just work on that double kick a little more, alright?

M86: Yeah exactly, I saying the other day, "I don't know how much longer I'll be in Fang if I can't learn double bass."

ST: Well, that last recording came out pretty good. So I think you're alright for now.

AU: You guys have done a lot of split albums with groups like Dr. Know and Oppressed Logic. Who is the new split with?

ST: We are doing a seven inch with a band called Let It Bleed. It is actually Mike and our bass player Brandon of Grindr fame and they have a band Let It Bleed. Both Fang and Let It Bleed are on Die Laughing records.

AU: You guys have Landshark wheels out from Beer City Skateboards. Has anyone tried them out yet?

ST: Yes I have. In my opinion, when I skate them they're a better pool wheel than a street wheel. But yeah, they've been around for years. Really they just hit me up and they said "Hey, we want to make Landshark wheels. Is that cool?" and I was like "Yeah, go for it. Just give me some."

AU: Are you still doing tattoos?

ST: I am, but it's been a while. I moved from California to Tucson a couple months ago and since I moved I haven't started tattooing out here yet. But I will.

M86: I'll let you tattoo my butt.

ST: Is there room? I don't know bro, there's a lot of signatures on that thing.

PURE PUNK

M86: Chi's got the biggest one.

AU: Did the money roll right in when the Fang song "The Money Will Roll Right In" was covered by Metallica and Nirvana and others?

ST: No. We made a little bit of money off that. We've made more money off Green Day covering us than off anybody else. But really, ultimately, people think...

M86: That punk rock is profitable?

ST: Haha yeah, but honestly when all is said and done, punk rock it costs me more money than I've ever made. This is a labour of love. Even with two felons in the band, we've still been able to play in many different countries. I don't do this for the money, I never have. I do it because I love to travel, set up and fucking play.

AU: What is your opinion of the documentary Turn It Around: The Story of East Bay Punk?

ST: I think they treated us very well in it. I think that they gave us a lot of props. They didn't focus on the negative parts of Fang, which I appreciate, because that's usually what most people do.

AU: Fang had some Joe Coleman cover art?

ST: Yeah, he's an old friend of mine. In fact Die Laughing Records is going to re-release all the old Fang records digitally. *American Nightmare* is the first one that's going to come out and it's got a Joe Coleman cover.

AU: Do you think they'll do vinyl as well?

ST: Hopefully, that is the long term plan. I would like to do all the records on vinyl and re-release them. We finally re-released *Landshark!* on vinyl. It's nice that people love records again.

AU: Are you guys working on any new songs?

ST: Yeah, we just recorded two new songs for that seven inch split. One is called "Drowning" and it's got a very much old school Fang slow kind of dirge feel.

M86: With good production though.

ST: Yes really excellent production. We recorded with Michael Rosen from East Bay Recorders.

The second song is a song called "Minneapolis" and it's about what happened after George Floyd was killed. The protests there. The burning of the police station. We're also working on a music video to accompany it. Those two songs will also be included on the new full length that will come out sometime next year.

M86: And we recorded a tribute song for a compilation that's supposed to be coming out. We did a SNFU song in memory of Mr. Chi Pig.

AU: Any Chi Pig stories to share?

M86: Best live band ever during the 80s.

ST: Yeah, they were such an incredible live band to see. Bad Brains, SNFU, and Tales of Terror were all incredible live bands. But I think that SNFU were the pinnacle.

AU: Any final words for Canadian fans?

M86: If we can get in we're coming to see you next year.

ST: Yeah, we may risk running the gauntlet. So keep your eyes open for Fang.

facebook.com/fangpunks
dielaughingrecords.com







Posters designed by Jake Warren.
Special Thanks to 737 Productions,
Bombs Not Food, Clove & Anchor.

Scott Fraser

Your Name (real or stage):

Scott Fraser, Scooter.

Band(s) you played in there:

Got up on stage a number of times with different bands to sing a song or two or to sing along.

Musician, staff member or a regular?

Photographer, Regular.

When did you first start going to Logan's pub?

Jason Brown first took me in 1997, but it wasn't until 1999 that I started to regularly hang out and photograph there.

What's the history of the Logan's?

John and Chris Logan along with a couple of other family members started it. John wanted to create a place for the misfits and a place where everyone was welcome from punk to banger, freak to roller-girl.

Any stories about the founders of Logan's?

Over the years I became good friends with John as well as Chris. I still miss John and our afternoon talks.

What made Logan's unique?

It was a place of Art, a force unto its own. It was a Home. It was where magic happened.

Is it true Logan's never had an bouncer?

No, no official bouncer... the regular patrons took care of those duties. And we handled it well.

What's the importance of independent music venues?

Like CBGB's it was a key element, a cornerstone in the local scene - over time as its reputation grew, people from all over North America came to know what The Tavern of The Damned meant to the music scene.

Who drank the most?

Regulars... after that, the punks and headbangers.

What was the vibe like at Logan's?

Pure magic.

Best bands you saw on the Logan's stage?

AK47, Black Halos, Moneyshot, D.O.A., The Golars, Dayglo Abortions, Road Rash, to name a few.

What do you hope will happen with the space?

Honestly... I want my home to come back.

Final words?

For over twenty years, this kid from the street called it Home. It was where I went to when I was hurting, it was where I would take a time out from the world. It was a place I practised and refined my craft (photography). I waked my friends there, I helped with fundraisers there, we held memorial shows there for our Tribe.



Chris Logan

AU: What was the genesis of starting the bar?

Chris Logan: My brother Stewart and his wife Denise had been living in the Victoria area for a few years and were interested in starting a business. They saw a sports bar was for sale on Cook Street and asked me if I would like to go into business with them - I'd been working in bars and playing in bands for a long time.

AU: Explain how it was possible that your brother, John Logan, was actually banned from his own bar at certain times?

CL: People are complicated. My brothers and I came from a big Scottish-Irish family from Nova Scotia. We had a tradition of drinking, laughing, fighting, and making up.

AU: What's the history of the Logan's pub?

CL: It was connected to a Nautilus Health Club - had been open since the late 80s, I think. There was another club owned by the same people down on Quadra Street. They had a bar there, too, called Fridays.

AU: What made Logan's Pub unique?

CL: Logan's was an old-school dive bar, 100% authentic. You can't design such a place on purpose, it just grows that way

AU: What were the different themed nights?

CL: Karaoke (originally Jock's, then Grayson's), Blues Jam (painful), Goth Night, there was a cool Metal Night with a DJ for a while

AU: What made the staff so special?

CL: They were a truly committed bunch of authentic outcasts and weirdos, devoted to each other and to the scene

AU: Is it true you never had an official bouncer?

CL: Not quite true, we did have bouncers for a couple of years in the mid-2000s. Even though they were good guys it seemed like there was more trouble with them around. We relied on coolness and compassion to bring people down, and the scene was pretty good at policing itself.



But the bartenders found themselves in some hairy situations sometimes (sorry, Brandon!)

AU: Explain the importance of independent music venues.

CL: They're a crucial part of any city's cultural scene. It's not just music and musicians: weirdos of all types come together in music venues to socialize and (unintentionally) build community

AU: Who drank more? The Metalheads, the Hippies, or the Punks?

CL: The Punks, no contest. Like, zero contest.

AU: What was the vibe like on an average weekend at Logan's?

CL: Dead in the afternoon, starting to get weird around 7pm, raging at midnight, hilarious after 2.

AU: Best bands you saw perform at Logan's?

CL: The Sadies, Daddy's Hands, Frog Eyes, Brian Jonestown Massacre, Joel R.L. Phelps, Vic Chesnutt, the Buttless Chaps, Richard Buckner, Neko Case.

AU: Final words about Logan's.

CL: Logan's was a direct continuation of the lineage of alternative/punk venues that sprang up in the 80s - the ones Black Flag, Husker Du, and Sonic Youth would've played - I'm proud to have been a part of that rare crew.

Photo Credit: Finding Charlotte Photography

JAYNE COUNTY

I Don't Fit In Anywhere

Interview by Ira Hunter and Dustin Jak

Long before Tim Curry's Frankenfurter graced the screen... or Divine turned heads on the streets of Baltimore... Jayne County (known then as Wayne County) was pumping out Transgender Shock Rock at a time when it wasn't exactly the in thing... They fronted the band Queen Elizabeth, were in Warhol's production of Pork, and was a local at Max's Kansas City with their band Wayne County & the Backstreet Boys. All before the first KISS or New York Dolls or Ramones albums. In the late 70s The Electric Chairs released several seminal *New York Punk Rock* LPs, with classic hits like "FUCK OFF"... "Toilet Love" and a great cover of the Electric Prune's "I Had Too Much to Dream Last Night," stuff that's right up there with The Heartbreakers, the Voidoids, or Tuff Darts. County was also in several films and has never really stopped rocking. Recently Jayne teamed up with another transgender musician and songwriter in Atlanta named Am Taylor and together they have been working on new material.

They have a great new single and video out called "I Don't Fit In Anywhere."

We were lucky enough to chat with Jayne on the phone and talk about her cats and some serious music history. Jayne has outlived most of her competition at this point and was glad to talk about some of them with us. So kick back and FUCK OFF!!! ... oops, I mean enjoy!

AU: Who are we talking to today?

Jayne County: You're talking to... hold on a minute... I'm sorry, the cats were fighting. Yes. Well, you're talking to Jayne County, who has become a crazy cat lady, I am a singer and a Rock and Roll Trans Pioneer.

AU: What was it like being punk and transgender back in the days of ignorance?

Jayne: It was quite strange. I got really strange reactions from people. Some people's reactions were really good though, like Dee Dee Ramone, even Joey Ramone, people like that. But some

people had kind of strange reactions, like Patti Smith had a very strange reaction to me when she first realized I was growing my tits, she kinda looked at them wide-eyed one day. They grew quite fast when I first started transitioning. I knew that people were going to say mean things but I just ignored them and just did what I wanted to.

AU: Most of your competition seems to be not around anymore from the 70s, what's been the secret for you keeping with us all these years?

Jayne: Deep down I guess I'm kind of a country girl but not one of those sort of ignorant redneck country girls Well, I'm one of those sort of crazy eccentric Southern country girls and I've always had a love for animals. This has really brought me through a lot, I get a lot of my energy from my kitties. And just being an artistic person.

AU: You mentioned the Southern influence, but we've also noticed you've always dropped a lot of stuff about 50s and 60s rock and roll.

Jayne: Yeah, I listened to it when I was young, when it first came out. I remember seeing Elvis and The Beatles on TV. I also remember seeing stuff going back further than that. We used to watch the Grand Ole Opry and see Hank Williams.

AU: You were in Andy Warhol's production of Pork. What was that like?



Jayne: Pork was Warhol's first stage production. It was filmed as well but the movie has been lost. Pork was funny because we portrayed Andy Warhol's superstars. We portrayed them in quite an insulting manner really, but that's what Andy wanted. Andy was really good at insulting people. He got off on it. He really loved to insult and to upset people. I really liked him because I like upsetting people myself.

AU: Speaking of upsetting people, can you give us any insight into what happened in the



incident between you and Handsome Dick Manitoba from The Dictators?

Jayne: Yeah, he hates me. I mean, it's been up and down... Hey!!! Stop!!!! Leave her alone!!! (Cat Fight) I have a three legged cat and she's picking on the other one. The three legged cat is a monster! Oh Lord, he's bad today. What was the question now?

AU: The incident with Handsome Dick...



Jayne: Oh god... It's been up and down like a roller coaster between me and Dick. We were friends again for a while but now we're not again. What happened way back when was that he was really drunk and he

jumped up on my stage and started calling me names, so I clobbered him with the mic stand. It got thrown out in court because he would never show up. But that was what started the war between CBGBs and Max's Kansas City.

AU: You had the first band called the Backstreet Boys before those other kooks?

Jayne: My first band was Queen Elizabeth. Then

my second thing was Backstreet Boys, and my third band was the Electric Chairs.



AU: Any new projects you've been working on?

Jayne: I'm an artist as well and I've had some really high profile art shows. I can just sit here with my kitty cats and do my art and make money from it. I'm also still recording music. I recorded this song with Am Taylor, she's trans too. We're like a Trans Duo. The first Trans Duo!

AU: Tell us about the new song "I Don't Fit In Anywhere," you released with Am Taylor.

Jayne: I wanted to do a little something a little more poppier, something that more people could like. Something that could relate to a lot of people that don't fit in. "I Don't Fit In Anywhere," a lot of people feel like that. Am Taylor is a guitar player and an artist from Atlanta. We just met each other out and about on the scene and decided we should write some songs together.

AU: So this was recorded down in Georgia?

Jayne: Yes, it was recorded here in Atlanta. We said we want a rock sound but we don't want one that's too harsh or too soft either. We want something kind of in the middle that a lot of people can access and like it. We've got some more songs too. We are working on an album.

AU: Are you proud of the current level of acceptance for transgender people?

Jayne: Well, yes and no, because there's a lot of dangerous things going on out there with transgender people, like transgender people are being murdered. It's kind of because the more accepted you get on one level, the more people are out to get you. You have to be really careful.

AU: That's all our time for today, Jayne. We would love to catch up again in the future.

Jayne: Yeah, OK. I love you. Thank you.

jaynecounty.com

amtaylormusic.com

cleorecs.com

DOGHOUSE ROSE

DOGHOUSE ROSE - THE HARDER THEY FALL
FEATURING LAST TIME AND THE ROSE
IN STORES AND ONLINE NOW!

FACTOR Canada This project is funded in part by FACTOR, the Government of Canada and Canada's private radio broadcasters. Ce projet est financé en partie par FACTOR, le gouvernement du Canada et les radiodiffuseurs privés du Canada.

STOMP RECORDS
STOMPRECORDS.COM



PIRATES PRESS

Interview with owner Eric "Skippy" Mueller
by Chuck Andrews

Absolute Underground: Who are we talking to?

Skippy: People call me Skippy or Eric, but either way, I am the captain and owner of Pirates Press and Pirates Press Records.

AU: How long has Pirates Press been running?

Skippy: We started the manufacturing company in 2004 and the record label a year later, and both just evolved organically from there. I always had the dream of having a record label, and worked previously for TKO Records, and through the vehicle of pressing records for other people, we were able to make it happen... In a big way.

AU: There are two divisions of Pirates Press, is that correct? Pirates Press which presses records for many different types of musicians? And then Pirates Press

Records that puts out mostly punk related records?

Skippy: Exactly. The bills are paid more or less by the pressing of records for other people; labels and bands and distributors across the globe spanning every genre of music. The label focuses on mainly music that we as a group of Pirates love and want to help share with the world.

AU: And one or both divisions also prints stickers, t-shirts etc.?

Skippy: Same with these things... We make lots of these types of items for local businesses and other folks in the music industry, and by way of that also print many of our own for sale on our webstore and directly at shows and on tours by many of the bands who we help promote (Other than this dumpster fire of a year obviously.)

AU: I briefly visited the Pirates Press HQ in Emeryville, California a couple of years ago, such a cool place! How long have you guys been in that location? Were you in San Francisco previously?

Skippy: We have been in Emeryville now for almost five years, and before that we had multiple spots in San Francisco... We have also have an office outside of Prague, near our factory, for nearly a decade now.

AU: What is the For Family and Flag compilation all about that Pirates Press Records just put out? Who is featured on it?



Skippy: You only have to read the artist list to see how excited we are about this. In many ways it is a playlist of some of our favorite songs we have recently released, mashed up with a handful of brand new songs from artists who are planning releases in the next few months. For us, it's almost our natural playlist of what we have been unable to get out of our headphones and off of our turntables... Being able to share that with people in this way is really special, and we are excited to get feedback from people so we can make this series something that continues to evolve and excite people the way it excites us.

AU: What other exciting new compilations are coming out on the label soon?

Skippy: We have been working very closely with Garry Bushell putting together a compilation of songs to celebrate the 40th anniversary of his original Oi! compilation. There are brand new unreleased tracks from Sparrer and a bunch of other heavy hitters, and just like the comp I mentioned above, it really evolved into a wonderful playlist. A lazy DJ could literally just throw it on and enjoy their beers with the rest of the pub for almost an hour... as long as they remember to get up and flip the record over in the middle.

Mike Longshot and I are also really excited to have put together a 2020 version of *Oi! This is StreetPunk*. The series that we started almost a decade ago really still holds strong for a lot of people and we both found that it would be the right time for a new version. Having it come out at the same time as our two other compilations really gives people a huge array of new music to check out, and lots of reasons to check out new bands. For the future of the scene, that's very important to both of us.

AU: I saw Jesse Wagner from the Aggrolites made a video saying that Pirates Press Records would be re-releasing some of the early Aggrolites records! Two of which I think might never have been on vinyl. Are you as excited as I am about this?

Skippy: Everyone in the pirate camp has been through the moon about the opportunity to work more with this band. The opportunity to put out records that have been long sought after by collectors, and just wonderful albums that deserve to be heard by more people is phenomenal. We couldn't be more proud to be a part of this, and with the box set version, to really be a part of this band's history. They mean a lot to us, and they mean a lot to a lot of people, and especially in a time where it's so difficult to celebrate, it's a great opportunity to raise a glass and celebrate this remarkable band.

AU: Any chance of seeing Rising Tide or any of the other Noilse EPs re-released on Pirates Press?

Skippy: I'm not gonna say it's not possible, and I've heard murmurs in their camp about potential ways to work both of these things in a "new" way, but as you know from following the label, we don't tend to make announcements too early...

AU: What is LSM Vinyl all about?

Skippy: My second favorite record label. LSM Vinyl was a bit of a forced evolution from Longshot Music (hence the "LSM") when Mike unexpectedly ended up back in his homeland of Canada a few years ago (Thanks Trump!). With a lot of unknowns for him at the time, it was not feasible to continue doing Longshot Music as it was, but having been doing that label for nearly 20 years at that point he found it hard to give up doing a label altogether. So he decided to launch a scaled down off-shoot label doing vinyl only in smaller quantities,

rather than to throw in the towel. Fast-forward 3 years and there are already nearly 40 releases in the can for LSM and more planned for 2021!!

AU: Tell us about working with Cock Sparrer, on re-releasing all their albums, bringing them to America for their first tour of the States, and working with them on recording new material as well.

Skippy: In a word, it's a dream come true. All of it. Probably a dream I could have never even thought up to begin with. It includes going to Germany to meet them seven years after that first US tour to discuss putting out *Here We Stand* and inevitably meeting my future wife. Flash forward, watching them soundcheck on an aircraft carrier with Colin's Grandkids in tow, it's pretty surreal... they are still my favorite band, and I still get giddy being on the inside circle and getting to hear their new music first. In a nutshell, humbling and surreal. And AWESOME!!

AU: Any favorite Canadian punk bands?

Skippy: Territories. Hands-down.

AU: Any other cool new projects on the go?

Skippy: More than I can count. As I mentioned above though, we don't like letting the cat out of the bag too early... Gotta keep people on their toes.

AU: Do I ask too many questions?

Skippy: Is that the question version of a Canadian saying "sorry, eh"... ? (figured best to respond to that question with a question)

AU: Final words for Canadians reading this?

Skippy: I hope we're all able to see each other again soon. Literally. Thank you for your support and taking the time to reach out. We appreciate it, as do all the bands that we work with.

Cheers.

piratespress.com

piratespressrecords.com



**"BRILLIANT, BOLD AND BADASS.
BEING A BLACK SHEEP HAS NEVER LOOKED BETTER."**

DEMON DOLL

CANADIAN MADE ORGANIC STREETWEAR
MADE FROM 100% BAMBOO, HEMP & ORGANIC COTTON
MANUFACTURED ON VANCOUVER ISLAND, BC

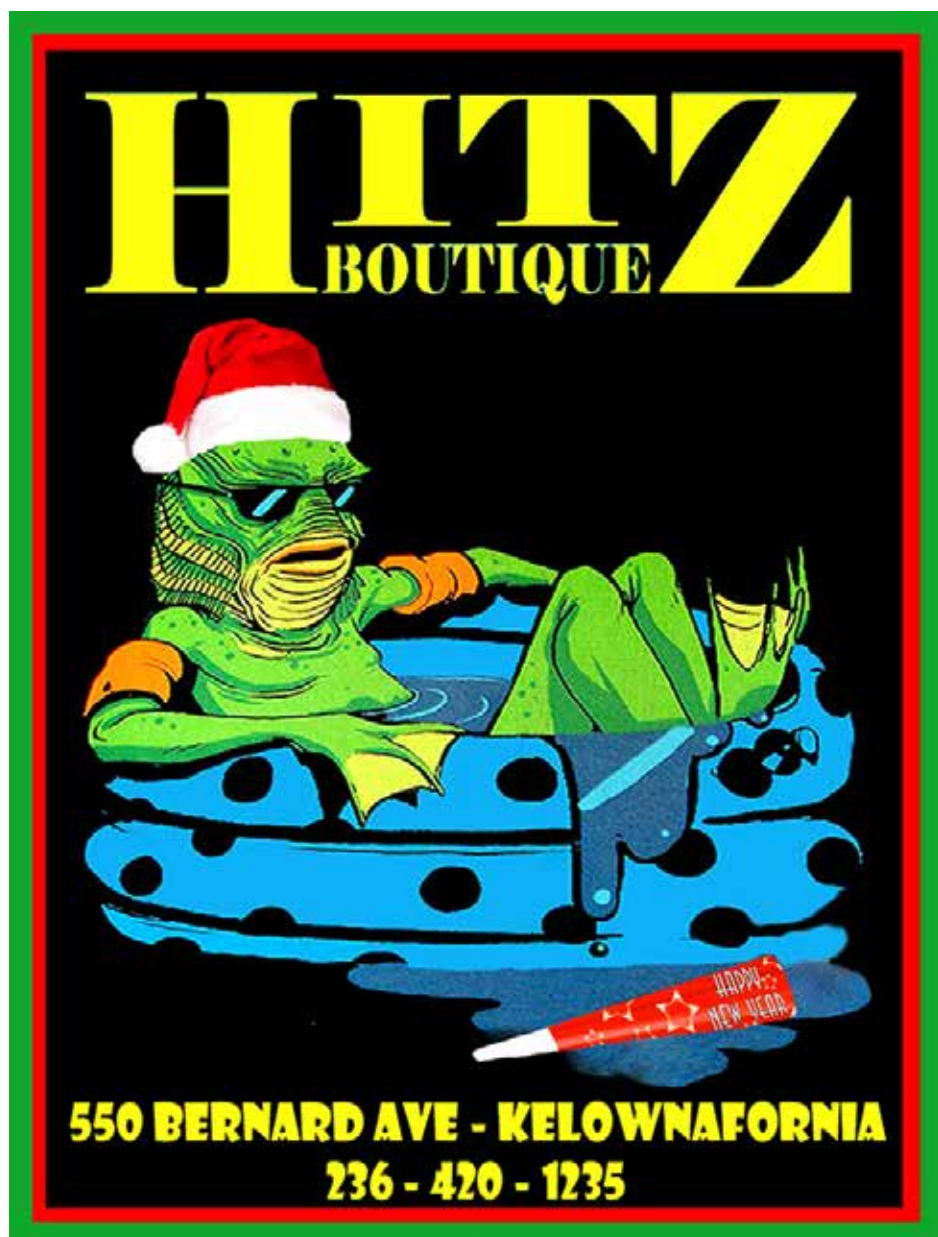
DEMONDOLL.CA

sült
/səlt/
noun
1. Original Pierogi flavours.
2. Gourmet Sausages.
3. The love of food.

**HOME OF
"PAPA'S POUTINERY"**

SüLT ★ PIEROGI BAR ★

SERVING GOURMET SAUSAGES AND THE BEST FRIES IN TOWN
609 YATES ST. VICTORIA B.C. | WWW.SULTPIEROGIBAR.COM



Infamous6ix Cards Infiltrate Toronto

By Rick Tedd

Toronto has become quite the hub for preposterous news stories. Its own mayor Rob Ford turned it up to eleven back in 2013 with his epic crack scandal that made it right to the top of late night TV talk shows.

It's almost as if the late and former mayor set the stage for a new breed of champion to soar to the heights of infamy.

Since the hey day of the crack scandal, Toronto has been gripped with a host of WTF news stories and the personas behind them. Among them, the loathsome "chair girl" who threw a folding chair from the 43rd floor of a condo overlooking a busy roadway. The angry "TTC Leprechaun" who terrorized transit riders with unapologetic

rudeness. And let's not forget PeePeePooPoo man, who captivated and challenged our imaginations by dumping buckets full of liquid feces on unsuspecting victims, then fleeing while laughing maniacally like some kind of super villain.

Well, leave it to 2020 to bring you trading cards celebrating these "treasured Toronto moments." The Infamous6ix commemorative trading cards have been surfacing around Toronto, on transit, on poster boards and unassumingly in stores among other merchandise. They have created quite a stir among Torontonians bringing mixed reactions. Some are disgusted that these stories and the people behind them are getting more undeserved attention while others embrace the ridiculousness, casting votes for future card subjects in comment sections.

We caught up with Cabibble cards CEO Tim Matheson who was able to shed some light on this phenomena spreading throughout the city...

"The idea to make trading cards about these events and the individuals behind them became crystal clear in my mind after the chainsaw guys

stormed Cherry Beach".

Tim is, of course, referring to the two bloodied shirtless men who tore through Cherry Beach revving chainsaws seeking revenge on some anti-mask party revellers. "Those guys were the spark that ignited Infamous6ix, I love those guys!" You can tell Tim is a genuine fanboy as he gushes about his favourite Toronto pseudo celebs.

We asked Tim where he plans to take the project. "Provided we don't get shut down, I'd like to see it progress into at least a second set of cards. There's so many wonderful moments and personas to capture, I feel we've barely scratched the surface."

"There has also been some discussion about taking this into the realms of fan fiction with the development of a graphic novel"

When asked if he had a favourite, Tim made no hesitation and told me about the Shark Streaker, the subject of card number 5.

"The Shark Streaker is actually from Nelson BC, but his glorious night of exhibitionism will forever mark the halls of Toronto infamy." The Shark

Streaker, as his trading card so eloquently details, stripped naked and jumped into the shark tank at Ripley's Aquarium. "What I love best about this story is that after apologizing to the court for his actions, he recanted to the reporters outside the courtroom proclaiming he would gladly do it again!"

The Infamous6ix commemorative trading card set comes wrapped and includes 7 cards. They are beautifully illustrated by ink artist Armando Abeleda and colour artist Rodney Valchez with hilarious prose by Lea Lawrynowicz, who has assigned a quote from a noted intellectual to each card.

The cards are available through the company's website Infamous6ix.com for \$6 per pack plus shipping. I asked Tim for a closing statement.

"I dunno, are you ready for a world with 'chair girl' commemorative coins and bobble heads or maybe 'chainsaw bros' cufflinks?"

Infamous6ix.com

"there are now trading cards for Toronto's most infamous anti-heroes" -blogTo

Each wrapped pack contains seven beautifully illustrated cards, yours to collect!

Cabibble
Commemorative Trading Cards

INFAMOUS 6ix

Available at: Infamous6ix.com



Gold Standard
FULL SPECTRUM CANNABIS EDIBLES

STAY MEDICATED

PREMIUM INGREDIENTS, CRAFT SMALL BATCH, LAB TESTED.

CANDY, CHOCOLATE, COOKIES, BROWNIES, GUMMIES, CEREAL BARS & MORE.

DISCREET SHIPPING - INQUIRE FOR FULL MENU

GOLDSTANDARDDEDIBLES@GMAIL.COM **GOLDSTANDARDDEDIBLES.COM** **INSTAGRAM: GOLDSTANDARDDEDIBLES2.0**



Hipster Bait

WE WANT YOUR DANGEROUS ROCK SONG.

Find out more, scan the QR.



Too cool for a QR? Type this shit: www.hipsterbait.com/artist-overview

Hipster Bait Celebrates the Holidays With a Season's Beatings

This December, Hipster Bait, a music discovery platform for people hungry for rock, launches its first holiday event—Season's Beatings. Available to play on Android and iOS, the mobile app sends players out into the real world to hunt down and capture unreleased, exclusive music using augmented reality and location-based technology.

And the twist for this limited-time event?

Hipster Bait is celebrating some of North America's hottest up and coming drummers. But you won't know who they are until they're revealed in the game. Find all three digital cassettes and rehide them for other players to find, all within three weeks, and earn your own highly coveted holiday badge and bragging rights.

Michael Tension, Co-Founder of Hipster Bait explains, "We wanted to do something for Hipster Bait to celebrate the season, but take the piss out of it at the same time. Drummers are the foundation of rock n' roll. You can't call it rock without them."

But what does Hipster Bait gameplay look like?

Each week, Hipster Bait releases exclusive unreleased songs from emerging rock, punk and metal artists hidden across a network of physical locations. After a player finds the song and the artist is revealed, they can easily revisit the song in their cassette box and springboard to artist platforms.

Season's Beatings is a riff off this gameplay, but it isn't the only innovative initiative to

wrap up 2020. Hipster Bait is proud to announce they are distributing 350 physical cassette tapes from one lucky artist across select cities in North America.

Yes, these are the Holy Grail of Hipster Bait.

Analog cassettes may look the same as the augmented ones on your phone, but in the rare chance that you are in close proximity to one, the map in the mobile app will turn into a QR scanner. Find the cassette following the hint left for you, scan it, and then listen to it in the app.

But let's be honest. Really, you're going to want to put that bad boy into your dusty cassette player. They're the real thing after all—no need to re-hide them. Keep it!

Demitra Best, A&R Scout for Hipster Bait shares, "I think discovering a one-of-a-kind, limited edition single is rad. With rare, physical cassettes, you're gonna want to keep them. Who knows how valuable it could be in the future, right? Ideally, we'd like to see a few 100 or more added for discovery each month."

Keep an eye out for more from Hipster Bait in 2021. Other regional rollouts are being planned for the coming year along with many more exciting releases and campaigns.

Are you in a band that plays dangerous rock? Submit your unreleased song to Hipster Bait. Find out more at www.hipsterbait.com.



Punk Has Survived in Tianjin

By Ryan Dyer

Punk rock isn't the first thing that comes to mind when you think of Tianjin. The city is usually seen, in the musical landscape of China, as an afterthought - the little brother of Beijing or the distant cousin of Shanghai. In the past, the few bands who have broken out in a big way usually did so in spite of being from Tianjin. Take The Dark Prison Massacre, a Tianjin based brutal, slamming death metal band who made their mark playing gigs in Beijing and elsewhere while establishing a strong online presence, now being known to thousands of fans abroad who have never heard of Tianjin.

With limited venues which open and close sporadically, Tianjin has struggled to form a community which backs itself through the help of like-minded peers. Times are changing, though, and with the opening of DAFA (Drunk At Friday Afternoon) livehouse in 2018, would-be-artists who spent their days studding their jackets, dyeing their mohawks and most importantly, scribbling out their songs within the nondescript industrial-brown apartment buildings of the city now have a place to harness their craft and contribute to an ever growing punk community.

"Did punk rock die in Tianjin?" The question is raised as one of the many slogans written on the walls of DAFA club - joining a surly red florescent XXX sign, a crude sketch of a naked man and "lonely", with an arrow pointing to the barely-there stage at the back of the room. The punk scene in Tianjin did not die, as the graffiti suggests, but rather, hasn't had a chance to cultivate as compared to cities with a healthy scene. Offering shows nearly every night of the week, the venue is "freak friendly" but also beginner friendly, giving many upstarts in Tianjin the opportunity to gain much needed experience

in front of a live audience.

The club is clearly modeled after legendary punk hangouts, with the interior and exterior decor being a full blown punk/metal aesthetic with holes in the walls, the aforementioned graffiti, band stickers and gig posters lining the area behind the stage. A large DAFA poster with the slogan "Drunk At Friday Afternoon" is the stage's centerpiece. The venue itself is a tiny room not much bigger than an airplane interior which sticks out like a shipping crate on the second level of a business complex which features restaurants, salons, massage parlors and hidden KTV rooms where one can sometimes hear the odd nasally sounding man shouting something. It is located, ironically, across the street from The Hard Rock Cafe, which also has live bands but usually unoriginal cover bands, contrasting with the fierce original content coming out of DAFA.

The staff has a keen eye on the Chinese scene, and intend to bring in bands from all over the country to the tiny room, as well as foreign artists. In 2019, DAFA has already made an indent in the scene and has been host to several iconic moments - the legendary US hardcore band No Fraud laid waste to DAFA, Japanese death metal bands invaded the stage during the Brutal Fest event, and Chinese thrash titans Punisher severely punished the attendees. The one year anniversary concert saw several Tianjin and Beijing bands team up for a raucous celebration.

In 2020, after being dealt with the venue killing implications of the coronavirus and being closed for several months, DAFA returned and is back to hosting shows without missing a beat. The recent Punk Survived in Tianjin 2.0 show held on September 12 is a testament to the artists and club who are hellbent to foster the scene despite the developmental delay brought by COVID-19.

The homegrown artists which routinely call DAFA their home include:

Teddy

No Tianjin punk band best exemplifies "No Future" like Teddy. The old school snarly sound that Teddy performs feels current in the China of today and is

needed in helping to expose a sometimes corrupt and chaotic modern society. The revolving set of members and stage costumes is currently at a Teddy bear gimp mask while wearing only underpants era.

Bomb Golf

If you have a thirst for pop punk in the style of Sum 41 or Blink 182, Bomb Golf is your band. With dynamic songwriting capabilities beyond their years, this trio of youngsters bring energetic, catchy tunes with an explosive gusto.

Division Control

Musically, the band combines post punk and no wave into a style very much their own. Their song titles and content seem to focus on the bleak direction of existence, "Sins in Life" and "Passenger to Hell," to name a few.

TKD Orgasm

A one man grind project from a musical mastermind behind the guitarwork in many of Tianjin's finest, TKD Orgasm is absurd, brutal fun. His TaeKwonDo outfit cements the fact you might get kicked in the face with his riffs.

Iron Throne

Chinese folk metal is a special thing. Every band that emerges which combines traditional instrumental with modern, aggressive riffing and grunting is exciting in their own way. Iron Throne is no exception. Lately, they have turned the brutal dial to 11 by adding slam elements into their sound.

Angel Monoplane

This symphonic/gothic metal band certainly has the chops and are designed for stages much bigger than DAFA's small one which cannot contain every band member. Their talented vocalist is an inspiring case - being undeterred by being bound by a wheelchair, she has truly taken life by the devil horns.

ABSOLUTE ASIA



EXCITE YOUR SENSES

HEADQUARTERS



BOXING DAY SALE

20% OFF all Smoking Accessories &

30% OFF all Crystals and Jewelry

PRIZE FOR THE UGLIEST X-MAS SWEATER

SMOKING ACCESSORIES, METAPHYSICAL TOOLS, PAIN FREE CREAMS,
CRYSTALS, LOCAL ART, JEWELRY, LOOSE LEAF TEA

1315 Broad St, Victoria
(778) 265-6110

Desire Tattoo Studio Is Hiring!

Contact: Desiretattoo@gmail.com

Now offering Laser Tattoo Removal

For a free quote
Text: 250-327-7579



INK SLINGERS



Chase The Glory Tattoos and Records

Interview with owner Barry Mantle

AU: What made you decide to also start a record label? What bands have you released?

B: This is Barry Mantle of Chase The Glory Tattoos and Records. I own/operate the shop and record label. Juggling job duties is my special talent. I'm also married with four children.



B: The record label was always something I was trying to put together but the pressures of mortgages and feeding kids forced me into a suit for 20 years until I figured it all out. We've been fortunate to work with many incredible bands including Almighty Trigger Happy, Atlas Losing Grip, Satanic Surfers, Down by Law and of course the legendary SNFU.

AU: What makes Chase The Glory Tattoos and Records unique?

B: When we opened we were the first of its kind. A tattoo shop that also has a fully stocked vinyl -nly record store inside.



AU: Tell us about some of the skateboards you have released as well.

B: So far we're only doing the two SNFU decks. We choose two decks "Stick" and "In the meantime" both very limited at /48 each. I still skate, so this was another dream come true. We even decided to start selling grip tape in the store to help along.

AU: With all the SNFU related merch - I was wondering if you were a friend of the singer



Mr. Chi-Pig and if you have any stories to share?

B: It's funny, I never met Chi. Living on the East coast, we just never met. After over four years of represses and endless listens I feel I understand him though. I hope he is happy we're carrying on the legacy though. I sent him a package once to his hotel in Vancouver, I hope he got my note and gifts.



AU: Any favourite types of music you like to listen to while working?

B: Each artist has their own tastes. We have three artists currently... Andrew is Motörhead, Strung Out, Good Riddance. Jon13 is Days N Daze, Against me, Rancid and I am SNFU, Johnny Cash or any Epitaph/Fat stuff.

AU: Anything else on the horizon you want to promote?

B: Wheat Chiefs - Redeemer is on its way. We're pumped about this release as it's definitely one that has been kicked around for a year or so. The fans kept asking so I reached out to Marc Belke. Release date is April 2021

Website: ctgtattoosandrecords.com

Store: chasetheglorystore.com

Instagram: [chasetheglorytattoosrecs](https://www.instagram.com/chasetheglorytattoosrecs)



OF THE MOON JEWELLERY

INSTAGRAM: @OFTHEMOONJEWELLERY
OFTHEMOONJEWELLERY.BIGCARTEL.COM
#: (604) 401-7221
MR.BLACK616@HOTMAIL.COM

HALLOWED SIDES

www.hallowedsides.com
Instagram: hallowedsides
email: SophieLonestar@gmail.com
for all inquiries

WOLLAMMO!

GROWTH ENHANCER AND
POWDERY MILDEW ELIMINATOR
Premium Natural Wollastonite
WWW.WOLLAMMO.COM

ANDY ANDERSSON & ROBIN TIZYA

Who are we talking to and what was your association with the Tavern of the Damned?

R: I'm Robin and I worked at the Tavern for nearly a decade. I started out working door, then to promoting and bartending. Previous to that I was a regular at punk shows and harassing Brandon.

A: Hello I'm Andy and I worked the front door for many years then in behind the scenes at the bar promoting hundreds of events.

What is Logan's history?

R: Before Logan's it was Thursday's, and before that it was the Nautilus Club. It's known for being Victoria's proverbial dive bar.

Any stories to share about the original founders of Logan's?

A: When I was 19 John Logan (RIP) saved my ass. He found me outnumbered getting jumped by jocks, whipped in with his truck, pulled a baseball bat and cleared them from the parking lot. It was surreal, and to this day I have a full set of teeth. Also Chris Logan took Robin & Dieter (RIP) to see Killing Joke... that sums up the spirit of the place.

What made Logan's Pub unique?

R: For me it was all about the people and what they had to contribute. Who was working, the regulars, the bands, the memories. Logan's was offering something different than cookie cutter drab culture. It had a true family dynamic.

What were some different themed nights?

R: There was a Meat Draw that Ken and Linda put on. Grayson's classic Drinko Bingo or Karaoke. Steve Barrie's Open Mic. Jules and Kane's Drink + Draw. Celluloid Slime Mystery Movie Night. Geeks & Freaks Games night. Skaters Life with Jake. Black Sheep Comedy Open Mic. Goth night. Reggae Patio Party. Interzone 80's Dance. Roller Derby After party... impossible to list them all.

A: Fan Klub, Angry Snowmans Christmas Parties, Haus Of Occult, Heather Furneaux's Rock Rock Rock N' Roll Market, Tape Heads VHS Fair, Rainshadow AI's Mustard Seed Fundraisers, Cabal Metal Night, SHAKE! Records Torrid Thursdays, Fernwood Flea, Jack Dynamite shows, Bring Your

Own Record Night & countless events from Tyler Akis & Troy Lemberg. If you're reading all this, it's basically a list of ideas to make your small town not suck, run with it.

Fondest memories?

R: Seeing my friends perform or freshly turned nineteen years olds catch that glimmer of something new and exciting at a show. The SBC Fundraiser. Countless bands. Meeting Gary Farmer. Staff parties. Watching my friends music progress over the years. Stan hugs. Erin Joyce.

A: When my brother Rob was diagnosed with cancer, Mihkel & the Logan's family gave me the bar for a night to do a fundraiser with Torrefy, Bells & Cannons, Bluesy Moods & Hoopsnake it had an insane turnout. I'll forever be indebted to this music community!

Is it true Logan's never had an official bouncer?

R: As far as I know there was never an 'official' bouncer. Most of this aspect of the job was prevention. Cutting people off from booze and communicating with co-workers about what's going on in the room. The regulars and family looked out for each other.

A: Yeah no bouncer there or at Pizza Zone haha! Sometimes the hockey arena or day drunk Beer Fest crowds poured directly in our little pub and people like Esther, Don, Tiffany, Robbie, Amanda & Liqour Store staff always handled it like pros. Things did get out of hand at some shows but all things considered I think we defused most situations, like anyone would have wanted an official bouncer there anyways haha!

Craziest story you can share?

R: Where to begin? Jaks night firecrackers? Sold out metal fest lineup around the block? Harley's blood splatter? Dick Dale? Hoot after Pride? John and Dieter scrapping it out?

A: I was watching Sanctum play and this guy was freaking out on the floor, most thought he was just weird and kept moshing but actually the Police were tasing him!

What made the staff working at the bar so special?

R: I met friends and family for life working there. Besides that, you had to have nerves of steel to

hold it down. It was something between the Roddy Piper fight scene in *They Live* and the cast of *Cheers*.

A: Jerk Chicken Poutine made us special. Thank you Josh.

What's the importance of independent music venues?

A: Simply that we need an alternative to homogeneous mainstream media and shit canned music in trendy bars. Live music is essential to our survival.

Who drank more? The Metalheads, the Hippies, or the Punks?

R: Surprisingly it would be a tie between Hippies and Punks. We had the die hard Viking horn drinkers, but many metalheads don't drink. The real swillers are the Fernwood Hippies and Punks.

A: I dunno when The Shrine, Black Wizard, Ancients & Dirty Fences played there together, I don't think there was any booze left in the bar!

What was the vibe like at Logan's?

R: Chaotic neutral. It could be bustling, loud as fuck, or super chill with a folk band playing.

A: Like the bar in the movie *Brain Damage*.

Best bands you saw perform at Logan's?

R: Spectres, Blood Incantation, Boy Harsher, Shadowhouse, Motherfuckers. A lot.

A: Fauna, (Paranoid), Knelt Rote, Fatum (Russia), Alda, Xiu Xiu, Satan (UK), Animal Bodies, Petrification... there has been sooo many good shows and considering we live on an island we have been very lucky.

What do you hope will happen in the future with regards to the space?

A: I hope the city recognizes the importance of our bowel rumbling local bands that keep our citizens regular and not a bunch of constipated Conservatives. May they open it up as a public art space where Buzzard & Golden Hand can just blast the shit out of this town 24 hours a day.

R: Maybe an elaborate haunted house with a wax museum, with sculptures of Justin, Stan and Scott to take a selfie with every autumn. In all seriousness, the future of live music is ominous. There is a difference between what I would want



and reality.

Final words about what Logan's meant to you personally?

R/A: It was a bittersweet time in our lives. There will never be a place like it. Thank you all for being there. If you're feeling sad about it we implore you to keep holding it's spirit high for everything you loved about it. Make music, write a zine, start a DIY label or podcast and invite friends. Show a kid a new band. While this particular chapter is done, this isn't the end. The story needs you to continue on. Keep those masks on and let's see where we're at in the next couple years. Lot's of love, Robin and Andy.



Black Rider

TATTOO

blackridertattoo.com
2255 E Hastings Street, Vancouver B.C.
(778) 379-9970



 @blackridertattoo



RETURN OF THE LEECH

DOMINATE THE CESSPOOL

AVAILABLE NOW ON ALL STREAMING SITES

WWW.FACEBOOK.COM/RETURNOFTHELEECH
WWW.REVERBNATION.COM/RETURNOFTHELEECH



ESTHER WURLEY

Who are we talking to and what was your association with Logan's?

My name is Esther Wurley. My association with Logan's was mainly as a promoter. My ex-husband and I supplied a heavy dose of punk to Victoria under 737Productions. And in the last few years before it closed I was the door girl.

What made Logan's Pub unique?

Probably the people that went there. It was a mix of everything. Punks, Skinheads, Hippies, my parents... you didn't really see that at any other pub in the city.

What were some of the different themed nights?

Goth Night was always a favourite from when I worked the door. I loved watching everyone coming in lookin' spooky. Tiemen did a bring your own record night for a while, Roller Derby, Karaoke, the Hootenanny.

Fondest memories?

Anytime we'd put on a show. I can't pinpoint exactly which ones but like watching people get stoked on music and get shitfaced and dance and thrash around and be smiling the whole time... That's the spice of life.

Is it true Logan's never had an official bouncer?

It's true there were no bouncers. Logan's always kinda policed themselves. If someone was acting up, people would take it upon themselves to toss em out. Most of the time they wouldn't come back, but there was the odd time someone would just be a dick about it and keep pushing their luck. I remember one guy got booted and he was so mad he punched out the window in the door. Like dude grow up and go home. Never saw him again though.

Explain the importance of independent music venues.

Well, they give everyone a chance to play as well as giving promoters of any genre a place to make a show happen. You can be so new and barely know how to play as a band and still get a shot on stage. There's not a lot of places like that in town.

Who drank more? The Metalheads, the Hippies, or the Punks?

Haha I think the metalheads drank more... You would think it was the punks but they're just more obnoxious. But when I think about it, the Tuesday night karaoke crowd seemed to have everyone beat.

What was the vibe like on an average weekend at Logan's?

Sweaty.

Best bands you saw perform at Logan's?

First band I ever saw there was Three Inches of Blood. But like DOA, Bishops Green, Ramores, Keg Killers, Hoosegow, AK47, Needles/Pins, Chain Whip, Sore Points, Suede Razors, Hanson



Brothers... Holy shit so many. Victoria for a small city, wasn't starved for shows. We were lucky I think.

What do you hope will happen in the future with regards to the space?

Someone will buy it and reopen it as a venue again.

Final words about what Logan's meant to you personally.

It always gave me something to look forward to. If it wasn't for that bar, I don't think 737 Productions would have gained as much traction as it did, I wouldn't know the incredible people I know today, and I don't think I'd be the same person I am without that place. It's weird how a bar can shape who you are as a person but I mean it did for me... I'm gonna go cry now. Thanks AU.

SCOTT HENDERSON

Who are we talking to and what was your association with Logan's?

Scott Henderson a.k.a. Zipp Gunn. I was the sound engineer for 20 years, for most of which I was the only one.

Craziest Logan's story you can share.

Probably the craziest story that comes to mind is where Harley punctured his leg and bled all over the stage and even hit the ceiling with it. The liquor inspector was there and the DayGlos were on next and I had to clean up a LOT of blood on the stage without anybody noticing. Mercifully somebody had left a gigantic roll of paper towels on stage so I just soaked it all up and threw it into the Frostbacks cooler.

What made Logan's staff so special?

The staff really got the idea that we were all a team and weren't separate. I fostered this by occasionally bussing when it was super busy and I had an easy mix or helped out at the door when things got hairy (all the while keeping one ear cocked to the gig). Bad actors in the staff got jettisoned pretty quickly, usually by themselves. There were very few of them, maybe three or four in my 20 years...

Is it true Logan's never had an official bouncer?

No we NEVER had an official "bouncer." It was a team effort even including trusted regular customers (all hail Stanley!) I spent literally hundreds of nights where I was the only staff

member on the "live" side of the bar while 150 people lost their fucking minds on each other. Very occasionally I would see somebody moshing "wrong" and I would go into the pit, tap them on the shoulder and simply bellow "BEHAVE" at them. If they knew me at all well, they behaved.

Who drank more? The Metalheads, the Hippies, or the Punks?

Believe it or not it was pretty much a dead heat between the punks, the metal heads and the hippies but for sheer volume of beer sold PLUS dumb problems with patrons the, how you say, university crowd were kings. Three weeks after all the student loans would go out we would have a mind bendingly busy and chaotic weekend featuring bands like Gell. Fights in the street, kegs running empty, toilets getting trashed, you name it.

What was the vibe like on an average weekend at Logan's?

The average weekend vibe at Logan's was always of anticipation of something good and not corporate or commercial. Lots of people who lived in the area used it as a social hub so often people would stay for the show even if they weren't particularly fond of the music and pay the cover happily. We usually had about a dozen of these people every busy night. Didn't really matter what style of music was playing either.



COLIN SMITH

takes pics

FOR PROFESSIONAL PHOTOGRAPHY SERVICES

WWW.COLINSMITHTAKESPICS.COM



The Suitesixteen

Interview with one man band Rob Nesbitt
By Jason Lamb

Absolute Underground: I have Rob Nesbitt in the studio with me, who's released what is being called an epic, amazing, masterpiece of an album, *Mine Would Be The Sun*.

RN: Oh, thank you. Yes, the reception for this thing, that's taken me 16 years to make, it's humbling and I'm very grateful.

AU: So how did this get started?

RN: I was in a band called Bum a long time ago and the songs I wrote in Bum were also about this subject, this one particular person in my life. When I left Bum, I wasn't done with that subject. It was a thing that plagued me; it was a specter that haunted my every waking moment. I am an odd person in that I take things very seriously. I am a super sensitive person and this kind of relationship breakup that I'd had it scarred me to the point where it was affecting a lot of my life. So my only way to work through it was music. And I ended up with a big lump of songs. The way I'd written them, they worked chronologically, it had worked itself out as a story. Then I was like, "I've got this body of work. What am I going to do with it?" I tried to have different bands play it but the combination of people just never quite clicked. But I kept working on it and decided I was going to record it in a way that was palatable to the public and try to be as close to my ideal sound as possible, and then I would release it.

AU: We talk about this person that is the focal point of it all. How old are you and this was happening?

RN: I moved to Maple Ridge, BC when I was 13 years old from Tacoma, Washington. If I had stayed in Tacoma, I would have died. That was a very dangerous city and I was at the age of 11 or 12 carrying weapons to school and having fights with knives. So I'm so grateful to have gotten out of America when I did. I met this girl



when I was 13 years old, a very important time in anyone's life. It's a formative period and this girl who lived next door to me, she seemed to tick a lot of boxes. I talked about this on the record, about how the music I'd been listening to since I was very young had kind of primed me for an idea of what a romantic relationship was. She sort of fit into all of it and she looked a little bit like Bo Derek, which was a big thing for me back then and Belinda Carlisle from the Go-Go that's another big one for me. So I started to project an ideal that this is it, this is the person I need to be with. She was an awesome person, super nice, super funny but she's just a girl, but not to me. You can try and diminish the moment and say, well, it was just a time and a place and but the fact of the matter is, I felt that stuff and nothing can change that and I can still access it.

AU: How many copies of this album did you make?

RN: I pressed 500.

THE PUNK SHOW

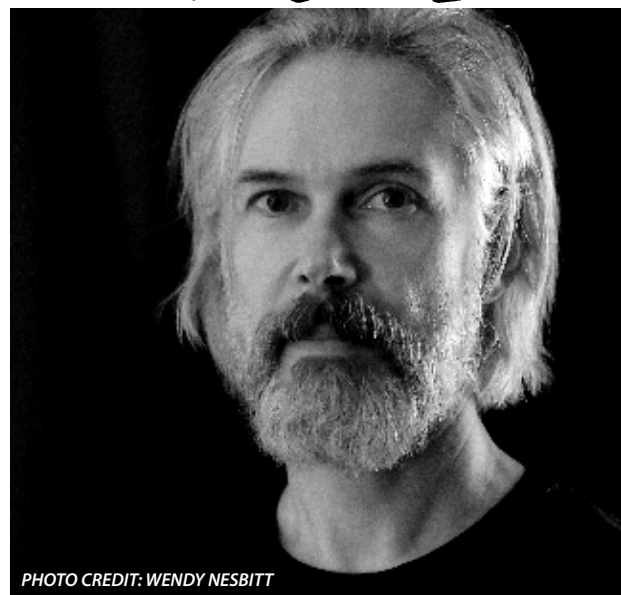


PHOTO CREDIT: WENDY NESBITT

AU: I know you must definitely feel a sense of accomplishment and pride for doing it, but do you feel a sense of closure?

RN: I do feel that during the making of the record the demon has been exorcised. And that's an amazing feeling to be free of that. Whatever that ghost was, it's gone. But what's happening right now is kind of a mourning period. I'm finished with that thing that took me so long, and I'm into something else, which is the selling of the record and it's a totally different thing.

AU: Tell us about the all-ages venue you started called the SubCulture Club.

RN: When we started the club, everyone was like, "no drugs, no alcohol? That's never gonna happen, you just can't do it." I was like, we're offering a free space for people to use with all the equipment you could want - lights and sound. It's going to be amazing.

AU: What's the status of Bum?

RN: The last time I spoke to everyone was over email as a group. I sent out a message saying I'm feeling inspired, I'd like to make a record. The response back was sort of the response that I'd been giving them for years, which is, "we live in different cities, so it's difficult." It's sad, but everybody has lives and it's a hard thing to make rock music when you're an old guy. And that's the thing, we are all old, so yeah, I don't know if anything's ever gonna happen again between us, but I hope so. I've missed them and I do love those songs.

thesuitesixteen.bandcamp.com

www.facebook.com/thesuitesixteen

[@thesuitesixteen](https://www.instagram.com/thesuitesixteen)

www.thezone.fm/punk



JAKE WARREN

Who are we talking to and what was your association with Logan's Pub?

Jake Warren. Promoter of many Logan's live shows and events, poster artist, lead singer of Breach, Class of 1984 and Deathtime. Failed TV personality. Vintage Skater ponce.

What's the history of Logan's?

I saw Three Inches of Blood there and a couple other rad shows in 2000 and 2001. That's when I remember the bar making some changes and eventually I started making posters, promoting shows and playing there regularly. The history of Logan's is pretty simple. One day we were all into tennis and squash and the next day we were all punk-rock gods.

What made Logan's unique?

Damn, everything. Family run. Ultimately it was the inclusivity of the space. Everyone felt like they could go to Logan's or produce an event that supported their particularly twisted cause, whatever that cause was. Logan's was a community center as much as it was live venue. Its doors were open to everyone, the freakier the better.

What were some of the different theme nights?

For six years I had the honor of fronting incredible Halloween shows with the Turbonegro tribute,



Photo Credit: John Carlow

Deathtime. And Skater's Life. That was way ahead of its time. Obviously, The Angry Snowmans gigs each year were a blast. So many great things. Movie nights, Karaoke, Bingo, Art Nights, Patio Parties, etc.

Fondest memories?

How our entire, close knit community raised money for each other in times of need or for causes that we chose to support like Victoria Hospice. Fondest memory was playing with Hurtin' Crue, the Descendents tribute and getting to share the Logan's stage with long-time friends Mike McKinnon, Rob Nesbit and Jon London (RIP). Countless live shows with my pal, Jono McGee with Breach, CO84 and Deathtime.

Craziest moment?

Fat Chris getting punched out by BLT. That was fucking sweet.

What made the staff special?

What made the staff special was their over-all attitude: "Have fun but don't be a goof. And don't ask too many questions. And don't be a goof." Seriously though, they were real and had no problem expressing it. Love them and wish them all well in their future endeavors.

Is it true they never had a bouncer?

The no bouncer plan probably backfired a few times with a broken window or two. Maybe a few fights. But over the years Logan's locals policed the place themselves. When you care about something and have a sense of ownership, a heavily localized venue can manage without a hulking half-wit at the door. Logan's door staff did a fine job and kept the vibe casual. If someone lost control, it was usually the locals who took it outside and cleaned up the mess.

What is the cultural/societal importance of independent live music venues?

The cultural/societal importance of live music venues is almost impossible to convey. For millions of people around the world they are as important as houses of worship. The local live venue is often the heart of the creative community and a place people not only feel safe to gather and socialize but to push the boundaries of art and expression. We are crippled

without them really. I look forward to seeing who can fill the void left by Logan's Pub. It's not going to be easy.

Who drank more, the hippies, the metalheads, or the punks?

Who drank more? The punks, of course. Everyone knows that.

Best bands to play Logan's?

Murder City Devils, Bison, Three Inches of Blood, DOA.

What do you hope will happen to the space?

I hope someone who loves the community and supports live music will come in a take it over. It would really suck to see it gutted and forgotten entirely. The bar itself was incredible. I really hope that big piece of wood gets proper use. Could it fit in Jono's shed?

What did Logan's mean to you?

Logan's Pub always meant freedom to me. Freedom to meet, to laugh, to play music and the freedom to create just about whatever I wanted. Got an idea for an event? Want to raise money for your sick friend? Want to gather with your club, gang or team? It was all possible at Logan's. It will be a long time before another venue offers the freedom we all enjoyed at Logan's Pub. So long and thank you for all the memories. It's been emotional.

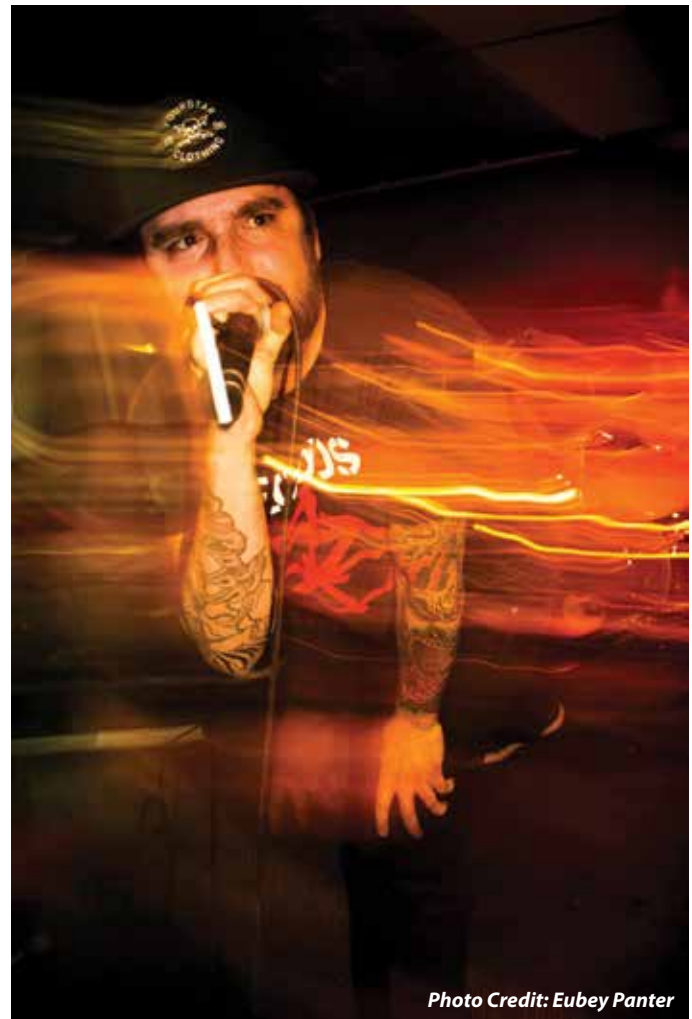


Photo Credit: Eubey Panter



#9 700 33st NE
Calgary, AB



BAND MERCH!

T-SHIRTS

STICKERS

BUTTONS

BANNERS

PATCHES

KOOZIES

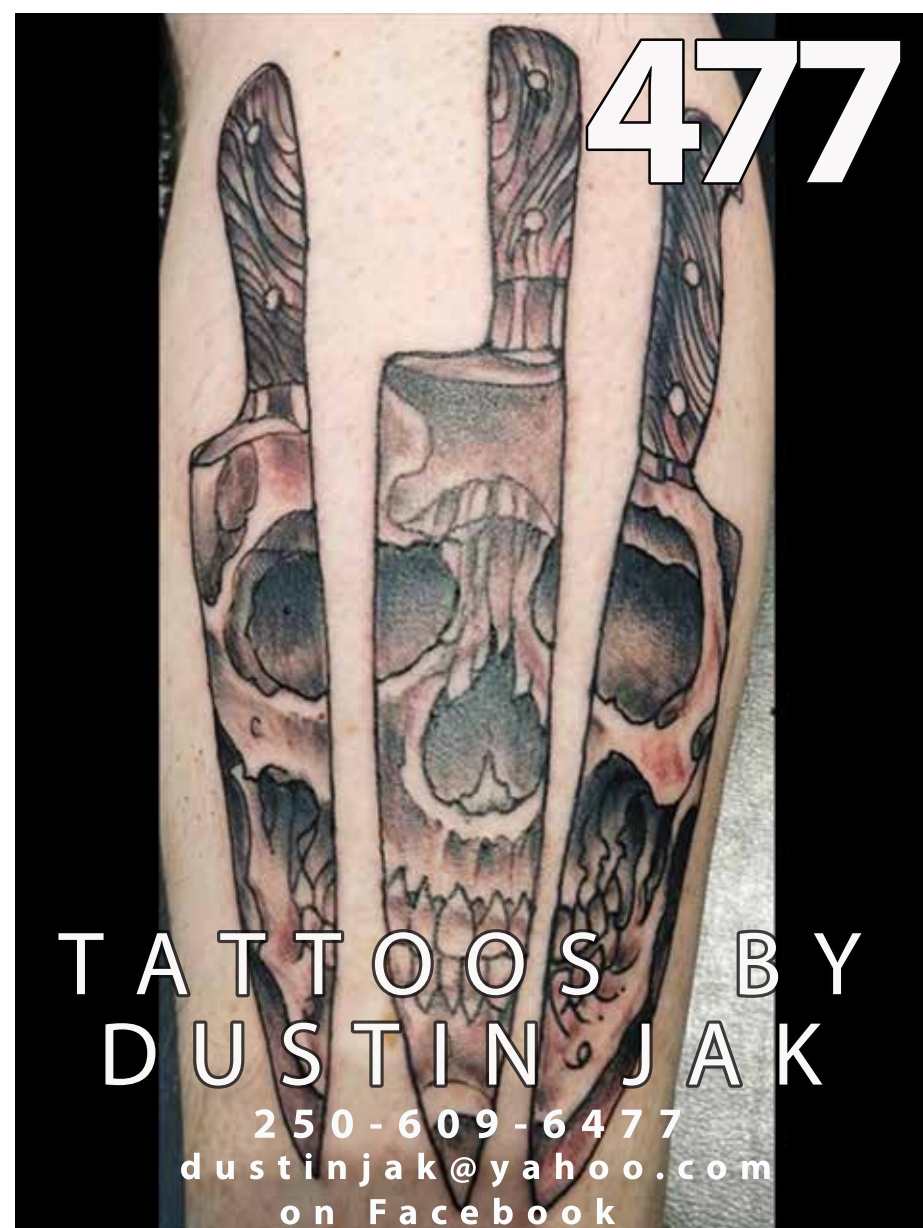
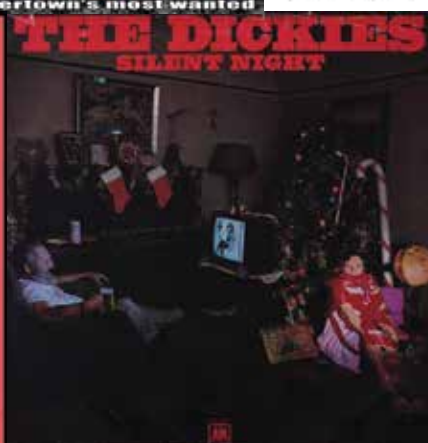
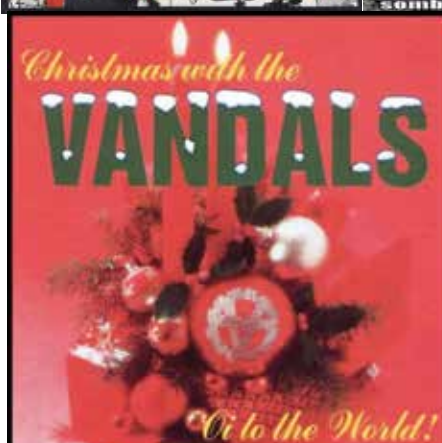
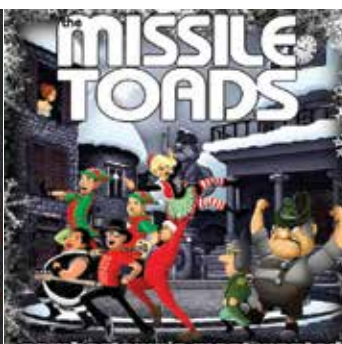
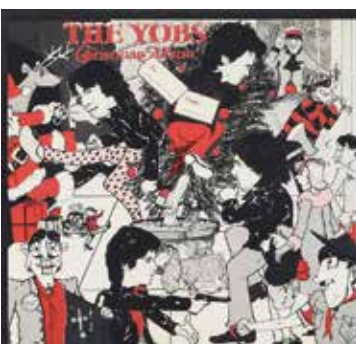
"Printing Your Shit
Since 2016"

twinbatinfo@gmail.com
twinbatstickerco.bigcartel.com
twinbatstickerco.com

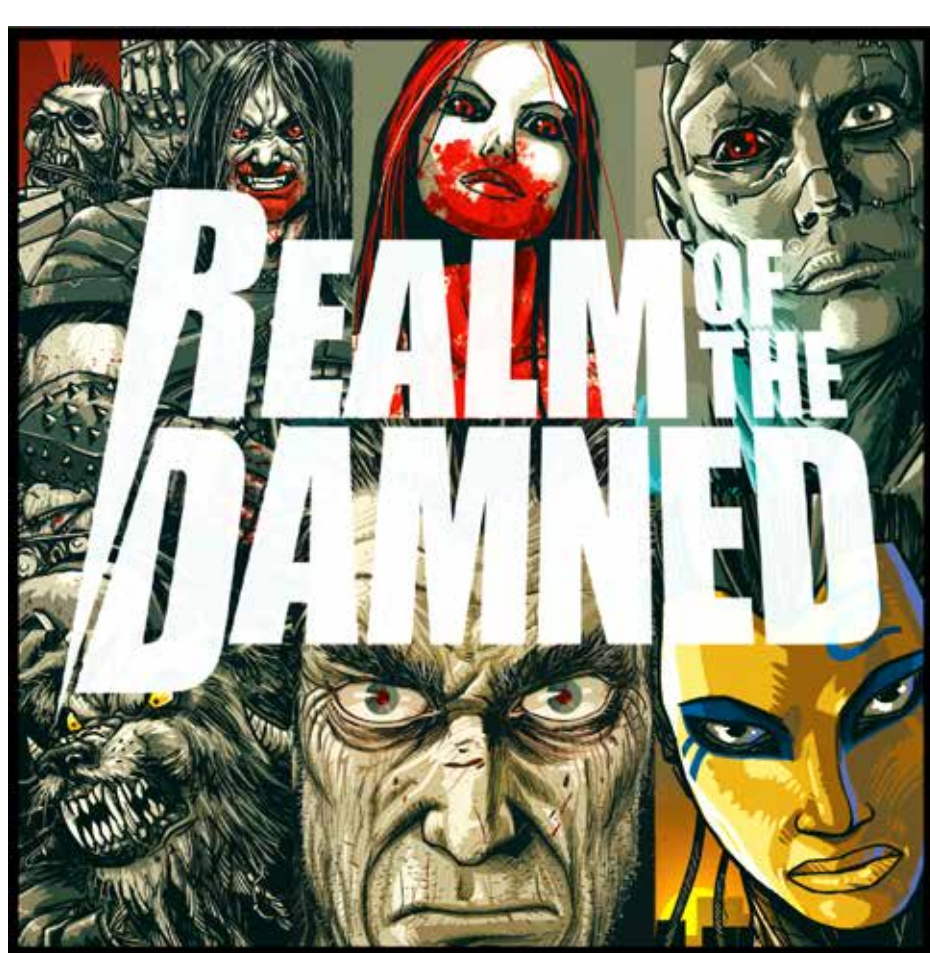
Top 10 Christmas Punk Songs

By Ty Stranglehold
(aka Ol' Saint Dick)

1. "C-H-R-I-S-T-M-A-S" by The Yobs
2. "Oi To The World" by The Vandals
3. "Elves of The North Pole" by Angry Snowmans
4. "Daddy Drank Our Christmas Money Again" by TVTV\$
5. "Sombretown's Most Wanted" by Missile Toads
6. "Under The Christmas Fish" by Didjits
7. "Santa is for Simpletons" by Figgy and The Scrooges
8. "Lonely Christmas" by Sloppy Seconds
9. "Fuck Christmas" by Fear
10. "Silent Night" by The Dickies



TATTOOS BY
DUSTIN JAK
250-609-6477
dustinjak@yahoo.com
on Facebook



DARKSIDE RELEASING
WILD . GENRE . FILMS
AVAILABLE NOW
www.darksidereleasing.com

A Requiem for a Damned Tavern
By Ty Stranglehold

In October of 2020 the independent music community in Victoria, BC was dealt a stabbing blow to the heart with the announcement that local music mainstay Logan's Pub would be closing their doors permanently in response to the inability to function during the COVID-19 pandemic. Sadly, this is becoming an all too common story around the world as live music became an early casualty to the restrictions necessary to curb the spread of the virus. Here in Victoria, the outlook is particularly grim due to the unique role that "The Tavern of the Damned" has played for local musicians outside the mainstream for the last quarter century.

The first time I actually went to a show at 1821 Cook Street, it was in July of 1997, and was still called Thursdays Pub. I have a vague memory of stumbling into the bar prior to that and seeing Carolyn Mark playing, but I cannot confirm nor deny that, so 1997 it is. Local punk rock pals TIM and Speakeasy were playing. I remember not only being baffled about a punk rock show at a sports bar, but how strange it was having the bands play in the front window of the bar. A good time was had. I learned later that the bar was purchased by three brothers named Logan, and the goal was to pivot from a sports bar to a live venue. In the following couple of years, I feel like shows were happening there sporadically at this point, or maybe that is just my memory, or lack thereof. Standout events for me during the "playing in the front window" era included my second ever time picking up a mic and performing (singing covers songs with L.I.D.) and an insanely packed Murder City Devils show with flaming cymbals and all.

If I were to pick a turning point where Thursdays made the change officially, I would say it would be in 2000. It was at this point that the Brothers Logan decided to build a new stage (away from the windows). It was this move along with the removal of live music from staple venues such as Brickyard Pizza and The Icehouse and near extinction of all-ages venues in the city that created the perfect storm.

The name may not have changed yet, but Logan's was born. Word quickly spread through town that Thursdays Pub had a new stage and was making a go of booking shows on a more regular basis. Chris and John Logan (the two brothers taking a more in person role, as opposed to Stuart, who was more behind the scenes) fostered a rebellious spirit that was kind of the antithesis of a bar attached to a racquetball club, but it was that spirit that attracted the punks, metalheads, indie rockers and outlaw twangers. The off-kilter artsy weirdness of Fernwood now had its home base. Right from the beginning it was very clear. It wasn't about what sold, it was about supporting a community that didn't have a home. It was about family.

It was in those early days of the 00's that Thursdays became a staple for me personally. Not only did I live a stone's throw away on Cook Street, but there were punk rock shows happening there all the time. My first band's last show was on that stage in 2001, and headlining the show was one of the first outings of my new band fronted by a definitely not old enough to be in there yet kid by the name of Leeroy Stagger. Pretty much all I can remember about that set is that I played wearing only my boxers and a Mexican wrestling mask. By 2003 the bar had become the place to be for punk, metal and hardcore shows. At that point, you would be hard pressed to name another venue so dedicated to local artists performing music. They didn't charge ridiculous room fees or kick bands out by 10:00pm so the DJ dance



Photo Credit: Finding Charlotte Photography



Photo Credit: Scott Fraser Photography

parties could begin. Musicians were given equal opportunity to book the room and play shows. It was refreshing, and as such needed a refreshing name. No longer Thursdays Pub, the bar would now bear the surname of the three owners. Logan's Pub was born.

My memories in this era are good ones. The Hoosgow played its first show in the summer of 2002 (with my old pals TIM, who fittingly played my first Thursdays show), and we continued to be a mainstay until the band called it a day in 2012 (and beyond in a series of benefit and "reunion" shows). In November 2003 I hosted my first ever birthday show at Logan's. While it didn't happen every year, it was a tradition that would continue right up until 2019. The bar also hosted Elise and I's going away party for our ill-fated move to the Okanagan in 2004. While I don't have any poster evidence, chances are there was a "welcome home" show when we moved back to Victoria fifteen months later. As the amount of time spent at Logan's increased in tandem with the number of shows, the sense of family with staff and regulars really began to take hold. On any given day you could walk through that door and get hit with a barrage of hugs and hi-fives or smiles and beautiful sarcasm. No matter what, it felt like home. The staff were people who would also be hanging out there anyways. The goings on after KC bellowed "LAAAAAAAST CAAAALLLLL!" and the doors were locked became the stuff of legend. The uptight "normal" folks of the city just didn't get it as evidenced by countless battles between the bar and by-law enforcement officers. Our quaint little NIMBY town did not want anything to do with a dive bar dedicated to supporting local outsider art. I remember thinking at the time that it wouldn't be long until the city found a way to shut it all down. Thankfully, Logan's persevered. It would take a global pandemic a decade and a half later to do what the sweaty bureaucrats could not.

While it was the support of local musicians that really set Logan's apart from other venues, this also resulted in a long tradition of amazing touring acts gracing the stage. All you had to do to book a show was contact the bar (originally by phoning or going in person, later by email). Booking coordinator Mihkel would book you in as long as the date was available. Experience promoters and newbies alike were bringing in a who's who of touring acts, many of whom were playing our beloved room before their careers took off. In 2012, I began dipping my toes into bringing touring bands to town on a very limited (read: my very favorite bands) basis. My first choice would always be Logan's. Thinking back to the bands I have seen on that stage over the years is mind blowing. From the aforementioned Murder City Devils show, to Death By Stereo, Portrait of Poverty, The Hanson Brothers, DOA, Night Birds, The Hex Dispensers, The Generators, Suede Razors, Toys That Kill, Andy Kerr, Neighborhood Brats... and that is just off the top of my head. It became a destination venue for many touring acts. I was contacted countless times by bands I hadn't heard of who got my name from another touring band in hopes that I could help them get a show booked at Logan's.

As the growth continued, as did the need to more space and better sound. John Logan had often told me about his plan to expand the bar into the large storage room in the back that currently served as a home for broken tables and band members drinking their own beers. In 2004 the vision became a reality and the stage was moved again for a final time.

The room was opened up with a large(ish) dancefloor and a sound booth for the new and improved system. Other areas of the pub were expanded as well, such as the kitchen. The food was amazing, and more and more people found themselves hanging out, even if there wasn't a show. It quickly became the protocol (for me anyway) to make sure I was able to head down and have dinner on the night of a show, then breakfast the next morning when we would inevitably have to return to pick up all of the gear and merch that we were all too "busy" to bring home the night before. It became a meeting point for almost all aspects of our lives.

In the past decade or so Logan's continued to surpass what it meant to be a venue. It was our go-to place not only for shows, but wedding receptions, wakes, benefit shows, Christmas parties... The only time you would consider booking somewhere else, was if the night you wanted was already booked, and even then Mihkel would go out of his way to see if there was any way to shuffle things around to make it work for everyone. Change is inevitable, but the spirit of what Logan's was remained unwavering. John Logan passed away in early 2012 and later Chris sold his share of the venue to his brother Stuart and his wife Denise. After initial concerns about direction change for the bar and constant rumours of an impending sale, the ship stayed the course and the shows went on. As is always the case in these situations, the folks who worked there may have differing views of this timeframe, but I can only speak to my experience. It is an understatement to say that the closure of Logan's is going to leave a gaping hole in Victoria's music and art community for a long time. Sure, venues come and go, but this wasn't just a venue. I can't see another place stepping up to fill every role that Logan's played, and it is going to hurt us for a long time. Going from a broke punk kid in the '90s sneaking my own beers into shows, to forty-something year old man bringing my family in for breakfast on a Sunday morning, my journey with Logan's Pub has been a long one with many amazing and hilarious stops along the way. I learned many aspects of how I conduct myself



as a musician, promoter and graphic designer from working with Logan's. This community has suffered a major loss that won't be totally felt until live music comes back. I hope someone is able to fill those shoes, but only time will tell.

The staff was the lifeblood. I can't pretend to know what it was like to work there, but from my perspective they always seemed to have the perfect people. People who knew what it was all about. In a perfect world I would be able to give a shout out to each and everyone one of you, but let's face it, I am terrible with names at the best of times and I was drunk off my ass a good 85% of the time I was in there talking to you. Just know that I hold you all in my hearts, and I hope we will continue to cross paths. At this point I am proud as hell of the fact that every single one of my bands has played at Logan's. It saddens me that future projects won't have that chance. Much like the coping mechanisms that we apply to the loss of any loved one, I am going to focus on the good times we shared. It is fitting that my last time on that stage was to pay tribute to Dave Delcastillo. Someone so dear and close whose friendship with me started in that very room almost twenty years prior. Here's to you Logan's!

Seriously though, every time I turn around, I am finding these white and blue "Admit One" drink tickets. They seem to keep turning up on my laundry room and bedroom floor. Where can I cash these in? I really need a PBR tall can!



What You Need To Know About Vaginal Suppositories

By Julia Veintrop

Have you ever heard of using cannabis suppositories vaginally? If not, don't worry, because this article will tell you what you need to know... and you do need to know! After all, this is about human health.

If you don't have a vagina, the chances are that you care about someone who does. Knowledge is power so with that being said, let's all power up and learn about vaginal cannabis suppositories.

Effect on the body

Before getting into vaginal cannabis suppositories, it is important to understand how they work. A vaginal cannabis suppository will act in the body in two ways:

1. Target the Peripheral Nervous System - Along with being absorbed into the body, a melted suppository becomes a cannabis topical, targeting any problem cells and pain receptors at the source of the issue.
2. Target the Central Nervous System - According to research, the bioavailability of the vaginal walls can be between 10-43%, depending on factors like age, physiology, lubrication, etc. This means that 10-43% of the THC ingested vaginally is absorbed into the bloodstream.

Who can benefit

Safe to use for minor treatment but powerful enough to tackle serious problems, cannabis suppositories can be used vaginally to treat a

variety of conditions, minor to major. If you or anyone you know is suffering from the following conditions, vaginal suppositories are worth considering.

Pre-Menstrual Syndrome - PMS can affect everyone differently but when it's bad, life becomes hell for a week each month. Suppositories help target lower back pain, ease cramping, and help with bloating.

Why? The walls of the vagina are a direct path to the bloodstream and from, a network of nerves from your back to your toes.

Menopause - Using vaginal suppositories can help relieve a lot of the symptoms associated with menopause. Topically, they can be amazing for dryness and itching. Internally, they can help relieve sleep problems, bloating, mood changes, and issues resulting from irregular periods.

Painful Sex - Using a cannabis suppository before having sex is a great preventative measure if

intercourse usually causes pain. You will have the benefit of the lube, a topical and internal pain reliever, as well as a dose of cannabinoids to help with anxiety.

Vaginal Cancers - Using cannabis suppositories during cancer treatment can bring significant relief from side effects, especially nausea, irritation, and radiation burns. In addition, studies have shown that cannabis has the ability to cause cell death in tumors, specifically CBD and cervical cancer.

Tips for using them

Do not be afraid of this method of delivery because it's not rocket science. As long as you are using a product from a reputable source, cannabis suppositories are safe. However, there are a few things that you can do to make administration easier.

- Store suppositories in the fridge or freezer. Keep them there until you are ready to use them because they may start to soften if not kept cold.

- If you have taken your suppository out of the package and it's beginning to melt in your hand, do not panic! Run it under cold water until it rehardens.

- If you are treating PMS symptoms, insert a suppository, and follow it with a tampon. Suppositories and tampons can be worn together.

- If you want to decrease the dose or size of the suppository, use a sharp knife to cut it in half

lengthwise. Wrap the remaining half in parchment paper and store it in the fridge or freezer.

Important note - Unless there is a specific ingredient preventing it, most cannabis suppositories can be used vaginally, rectally, and even eaten like a capsule.

Suppositories are a discreet, safe, and effective medicine for a healthy vagina, and it's high time we start to talk about them. Conversations like that save lives.

vcbc.live



SCREEN PRINTING & EMBROIDERY
T-SHIRTS • PINS • PATCHES
BAND MERCH • BUSINESS MERCH • PROMO WEAR
NATIONWIDE SHIPPING AVAILABLE
EMAIL US FOR A FREE QUOTE TODAY
BAREARMS@SHAW.CA
SERVING VICTORIA SINCE 2006



Island Shroom Doctor

WHERE HUMBLE FARMERS WORK HARD TO PROVIDE THE BEST QUALITY MUSHROOM KITS

CHECK US OUT ON INSTAGRAM
 @islandshroomdoctor

KITS

SPAWNS

SUBSTRATES

ISLANDSHROOMDOCTOR.COM


CARIBBEAN VILLAGE CAFE

HOMESTYLE CARIBBEAN FOOD
NEVER TASTED SO GOOD!



Serving Victoria and area since 1998

2646 Quadra St. Victoria, BC



ORDER ONLINE:
Uber Eats or Doordash



250-381-3363
caribbeanvillagecafe.ca

VICTORIA'S FAVORITE CARIBBEAN FOOD FOR LUNCH OR DINNER

Absolute Comic-geddon

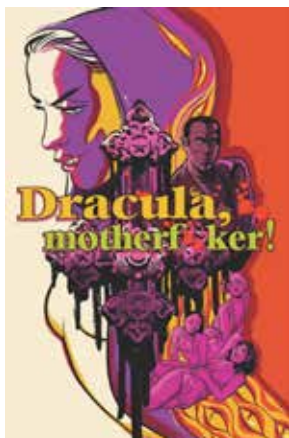
By Ed Sum

My look back at the past year of supernatural releases sure to please, and also tease. Christmas was originally a time to tell such tales, and I'm working upon this theme of horror as a gift guide of what is currently available, or soon will be! Please visit your local comic book store to pick up one of these delights to give to that fan of horror.

Cuisine Chinoise: Tales of Food and Life

Dark Horse Comics

From insects looking for a meal made of ghosts to a man named Yuzi whose passion for cooking is the only hope of maintaining a family legacy, these wonderfully illustrated stories explore the rich and humorous lives of the characters within. This volume showcases the wonderful relationship between Chinese folklore and culture and food!



Dracula, MotherF**ker!

Image Comics

Vienna, 1889: Dracula's brides nail him to the bottom of his coffin. Los Angeles, 1974: an aging starlet decides to raise the

stakes. Crime scene photographer Quincy Harker is the only man who knows it happened, but will anyone believe him before he gets his own chalk outline? A pulpy, pulse-pounding graphic novel of California psych-horror from acclaimed creators Alex De Campi and Erica Henderson.

It Crept from the Tomb

Just when you thought it was safe to walk the streets again, *From The Tomb* (the UK's preeminent magazine on the history of horror comics) digs up more tomes of terror from the century past. This series uncovers atomic comics lost to the Cold War,

rarely seen (and censored) British horror comics, the early art of Richard Corben, Good Girls of a bygone age, Tom Sutton, Don Heck, Lou Morales, Al Eadeh, Bruce Jones' Alien Worlds, HP Lovecraft in Heavy Metal, and a myriad of terrors from beyond the stars and the shadows of our own world! It features comics they tried to ban.



Jim Henson's The Storyteller: Ghosts

Boom Studios

This collection celebrates four mythic tales of when ghosts haunted the Earth, inspired by folklore from around the world and told in the spirit of Jim Henson's beloved

television series. The tales are featured in a variety of artistic styles to give you some true chills. The hardcover edition includes an exclusive behind-the-scenes look at the process and care taken in adapting each of these timeless tales to a sequential medium. If you've missed out in picking up the individual issues, this collection is even better!



Locke & Key: Keyhouse Compendium

IDW

This new edition collects all six volumes of the critically acclaimed series into one massive hardcover collection with a dust jacket featuring gorgeous new front and back cover art by Locke & Key co-creator Gabriel Rodriguez.

This work marks the perfect way to get into the original tale that inspired the gentler Netflix show. Joe Hill's dark story contains stronger Lovecraftian elements that the series may not fully explore in later seasons.



Megaghost Volume 1 Trade Paperback

Albatross Funnybook

When Martin Magus comes into possession of a bewitched ring, he discovers that he now has the power to summon a giant supernatural robot sworn to defend the world against the creepy things that go SMASH in the night. Written by Gabe Soria and illustrated by Eisner Award-winning artist Gideon Kendall, Megaghost is an action-packed, arcane adventure



that mixes Saturday morning cartoon thrills with supernatural chills! Collects issues #1-5, as well as other tales.

Mermaid Saga Volume 1 (of 2)

Viz Comics

If you haven't read Rumiko Takahashi's darling love story cum existential dread, this deluxe collector's edition is the perfect to, ahem, dive right in! An immortal existence is not as wonderful as it seems when Yuta takes a bite of the flesh of a mermaid. He's just lucky because he hasn't fully transformed into a monster...



Honourable Mention: The pandemic seems to have put plans to release any new Xmas specials for 2020 on hold. It certainly puts a Krampus on anyone's plans. However, this quick hit list is perfect for looking back at ghosts of holidays past:

Lobo Paramilitary Special (1991)

Hellboy Christmas Special (1997)

Batman: Noël (2011)

Zombie Tramp Saves XXX Mas (2015)

Klaus (2016).

For more pop culture musings (and thankfully no more bad puns) please follow @edohotep on Twitter or visit his blog, otakunoculture.com



We've got what every Santa Ninja wants!

DRAGON IMPACT
640 YATES ST
VICTORIA, BC
250-590-8880

www.dragonimpact.com

THE WANING LIGHT

new song "eleven" streaming now

SPOTIFY | TIDAL | APPLE MUSIC

風が塵を吹き飛ばした

Mike Walker

Your Name (real or stage):

Mike Walker Punk Rocker

Band(s) you played in there:

McGillicuddys, Good Squad, The Resistance

Were you a musician, staff member or a regular?

I was (am) a musician as well as a regular, gig goer, and pre-footy drinker.

When did you first start going to Logan's pub?

I first started going to Logan's when it was still Thursdays. McGillicuddys managed to crowd our band onto that little 'stage' by the window. No mean feat! That accordion takes up serious real estate.

What do you know of the history of the Logan's?

Well, I obviously know it was Thursdays (ha ha), and knew Chris and John Logan well enough from playing and hanging there - all their East Coast roots.

Any stories about the original founders of Logan's?

My fave! One night me and my mate Phil were walking by Logan's on our way to a gig somewhere else. There was a huge queue out front, so John came up to me and, with a half grin and a theatrical wink, he started yelling at me and giving me shit, telling me I was late for soundcheck and everyone was waiting for me inside, etc. It was quite a performance! Anyway, he literally grabbed us and pushed us inside (in front of the line-up), then said "I think we got away with that" and even got me a beer! No need to say, we blew off the other gig and stayed the night at Logan's, which actually turned out to be a really good gig.

What made Logan's Pub unique?

It was real, and they always treated us well, whether we were playing or just drinking. There was a bit of a family thing from the owners to the staff... even Scott!!!!

What were some of the different themed nights?

The only theme nights I went to were Halloween, some good, some not so much. I dunno, do all those fucking St. Paddy's shows we played count as a theme? Fun times, despite the dollar store leprechauns and green beer.

Fondest memory?

Maybe my fondest moment was my 50th B-day gig, where I reformed a bunch of my old bands: Goon Squad, Big Whiskey, the Resistance and McGs. It was amazing to play again with the guys in Resistance, and man did we practice hard and really brought it when we played. It might have been the best gig we ever played and it was so amazing to get the entire band together after all those years. Just wow.

What made the staff special?

They always treated me really well. From the owners, to the bar staff, Mihkel, Scott and the other sound folks, all of them. It felt to me that we got treated a bit specially, and after playing a kazillion gigs there, never once walked out with a bad feeling or felt fucked over. That is a rarity.

Is it true Logan's never had a bouncer?

Wrong guy to ask, I was always a perfect gentleman. Ask Dustin! Ha ha... truth is, the crowd policed itself, put drunks in cabs home, and kinda took care of the place (the toilets were another story). John Logan could handle himself as well.

What's the importance of independent music venues?

Look at popular music. That's what we're stuck with without indie venues. Corporate fucking pap. Literally where else are you gonna see punk, or metal, or alt country, or anything not boring and mainstream without places like Logan's. I don't think any positive thing you can say about the importance of these venues would be an overstatement.

Who drank more? The Metalheads, the Hippies, or the Punks?

I never really went to metal shows (they never did get the whole concept of slamming/moshing right), and the punks can be pretty cheap. The biggest drinkers were always at our McGillicuddys shows!!! Easy peasy. And never trust a hippie.

What was the vibe like at Logan's?

Beery, boozy, sweaty, loud, huggy, shouty, sore, tired and most often a bit on the wrecked side.

Best bands you saw at Logan's?

There were so many over so many years, but I guess a couple of real standouts were the Forgotten Rebels and seeing DOA back in a proper venue for punk. Both top, top shows.

What do you hope will happen to the space?

Well, obviously I hope someone takes it over and runs it as a venue. Change doesn't have to be a bad thing. I bet Scott would like some new PA gear, and some fucking lights wouldn't go amiss,



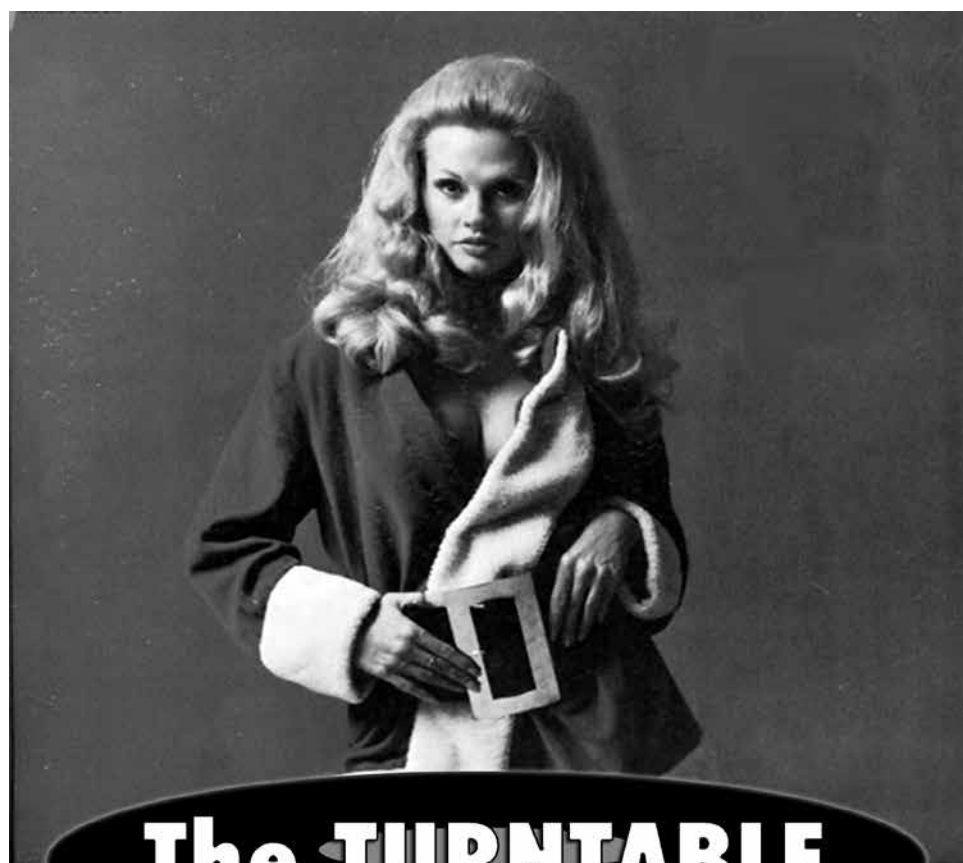
haha.

Final words about Logans?

Logan's was home field advantage for me and the bands I played in, where all your friends are there and almost every gig was a blast. I loved the little things that brought that shit home, like Scott knowing us so well that we never did much more than a linecheck (I hate soundchecks), like never having to line up for beer (maybe I shouldn't have said that), all those little special things and people that made it what it was. I'll admit to being a bit scared of the future and wonder where we'll end up once this is all over. Certainly not back to normal, because normal has closed down.



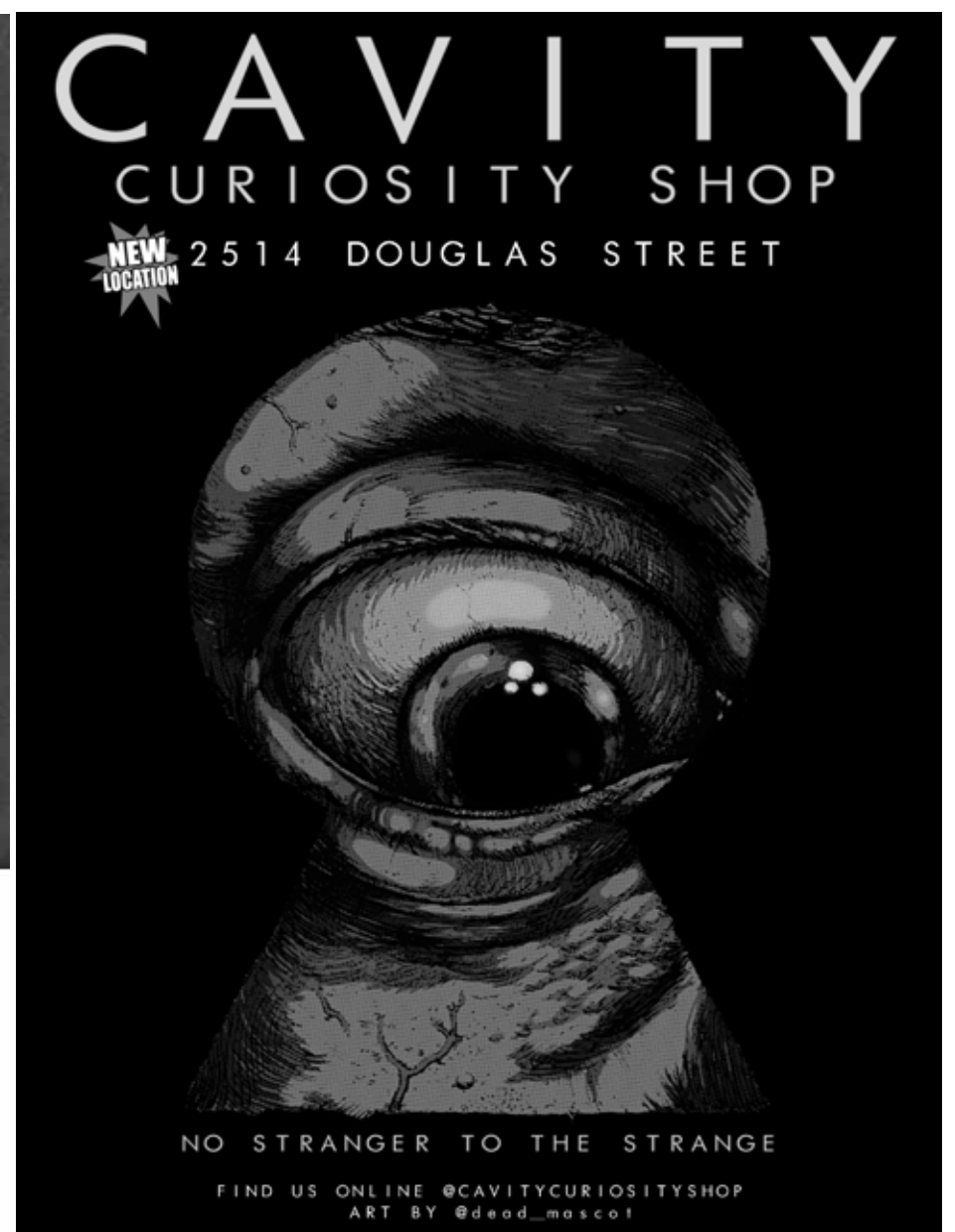
Photo Credit:
Scott Fraser Photography



The TURNTABLE

BUY SELL & TRADE

Quality Used CD's, Records,
Tapes & Memorabilia
in FanTan Alley - Chinatown
Victoria BC 250-382-5543
www.turntablerecords.ca



TOYS WITH MEMORIES INCLUDED

CHERRY BOMB TOYS

WE BUY AND SELL TOYS

1410 Broad Street
Tel: (250) 385-TOYS (8697)
email: cbtoys@telus.net
www.cherrybombtoys.com

ASHERMEDIARELATIONS

Creative Publicity for Aggressive Music

Album Promotion, Tour Publicity, Radio Campaigns, & More

Visit www.AsherMediaRelations.com

ONE OF US III

ONE OF US 重型音乐节
ONE OF US 独立音乐厂牌 X 音乐节



LIFE/AWAITS 往生
ASHES ASHES
SCARLET HORIZON 绯色地平线

无端械闘
暗獄戮尸
STABBING

蜜桃
RETURN TO SENDER
雪沉

2020.8.29 · 天津 · 17:00
大麦66LIVEHOUSE

早鸟(限量): 150CNY · 预售(限量): 180CNY · 现场: 240CNY · VIP(限量): 380CNY

票务: 秀动 大麦

- ACROSS**
- Argument, or what you may have done in an argument
 - FESTIVE TUNE from Ripcordz (with 22-down)
 - Popular beer choices
 - Pop-planet John
 - Popular droid, to his friends
 - Bones
 - Involves
 - “_____” World” FESTIVE TUNE from The Vandals
 - A type of expression
 - ‘Tis the season
 - Losing line in 20-down
 - Jack Skellington’s month (abbr.)
 - Unable to hear
 - Tried the race again
 - “_____” the cockles of your heart”
 - See 1-down
 - Damsels sometimes do this
 - Fit to _____
 - To plaster or cover (Brit.)
 - How to enter several servers at once (abbr.)
 - Not far
 - Fruity drink prefix
 - Kim Carnes has her eyes
 - Story (abbr.)
 - FESTIVE TUNE from Pansy Division (with 22-down)
 - Many work on Madison Ave.
 - The Exploited’s “Barmy _____”
 - Ink
 - Fluid surrounding the brain
 - Author of “Beautiful Creatures” and family
 - “_____” the White Worm”
 - See 10-down
 - End of a question that resulted in 9-down?
 - Hit for A Flock of Seagulls
 - They produce light bulbs in cartoons
 - A bad tattoo artist can give it to you
 - Singer of 58-down
 - Choreographer Twyla
 - “Tut-tut” (alt.)

- DOWN**
- FESTIVE TUNE from The Business (with 36-across and 22-down)

RIPCORDZ

MERRY PUNKMAS

1	2	3	4	5	6	7	8	9	10	11	12	13
14				15						16		
17				18			19		20			
21					22		23					
			24					25				
26	27	28		29	30		31		32	33	34	35
36				37					38			
39					40					41		
42				43			44		45			
46				47					48			
			49	50			51	52				
53	54	55					56			57	58	59
60					61		62					
63				64	65				66			
67				68					69			

CROSSWORD NO. 28

XMAS, 2020

- Former MLB catcher Tony
- Sparkling Italian wine
- FESTIVE TUNE from The Vandals
- It’s a salad or a school
- “_____” Poetica” by Horace
- Int’l Russian TV channel
- Winning line in 20-down
- Overheard at lover’s lane?
- Subtitle for 35-down (with 59-across)
- Penguins or Pirates on a scoreboard
- Dull pain
- Prognosticator
- Type of bitcoin offering
- Partner of Tac and Toe
- Leave behind
- January (Sp.)
- Mr. T’s squad
- Made something less serious
- Fifth string

- You can shed this
- What some do after a fight
- FESTIVE TUNE from The Ramones (with 22-down)
- A special type of crazy
- Hold tightly in your arms
- High school math (abbr.)
- Common start to California towns
- Bators
- Singer Amos
- _____ even keel
- Alcohol, bread and wheat
- “My bad”
- FESTIVE TUNE from Fear (with 22-down)
- What Montreal’s Expo 67 turned into (abbr.)
- Many a Punk venue
- Entry level position in broadcast media



DAY 5957

OH GREAT. MORE CHRISTMAS CARDS TO WHICH I’LL NEVER REPLY.

MONDAY NOVEMBER 16, 2020

666

POOR DANZIGGY

LIVE MUSIC 6 NIGHTS A WEEK • SERVING ORGANIC COFFEE

SPIRAL CAFE

418 CRAIGFLOWER ROAD • VICTORIA, B.C. • (250) 386-9303



JAY FLETT



Your Name (real or stage):

Jay Flett

Band(s) you played in there:

Old Derelicts, Awkward AC, solo

Musician, staff member or a regular?

Musician.

When did you first start going to Logan's pub?

When I was underage and it was called Thursdays

History of the Logan's pub?

It's been the heart and soul of the music scene in Victoria for as long as I can remember

Any stories to share about the original founders?

I think I owe Chris \$50 bucks still

What made Logan's Pub unique?

They way the staff and owners treated everyone, they were always non-judgemental and treated everyone equal no matter what you were struggling with or where your life was at.

Memorable events?

The Hootenanny was always my fave, and The Jay Brown memorial, Jaks team shows too.

Fondest memories?

As many people know, I struggled with drug addiction for many years. The staff always welcomed me with open arms even though I was shitty to deal with at times I'm sure. That had a huge impact in my life and for sure attributed to me getting sober. June 2021 will be ten years for me.

What made the staff so special?

They truly loved Logan's and it showed.

Is it true Logan's never had an official bouncer?

How did that work if someone was getting out of control?

The patrons took care of it. Everyone always felt safe even if you were the asshole in question.

What can you share about the importance of independent music venues?

They give bands a place to start. They create and nourish community. They encourage creativity and inspire.

Who drank more? The Metalheads, the Hippies, or the Punks?

PUNKS!

What was the vibe like on an average weekend at Logan's?

Always fucking rad

Who were some of the best bands you saw perform on the Logan's stage?

AK-47, Keg Killers,

Bogue Brigade, Forgotten Rebels, CO84, Gomers, Surrounded by Idiots, fuck so many.

Final words about what Logan's meant to you personally?

I started going there before my addiction took over, went there when I was super fucked, and got to play there sober a bunch.

The staff always treated me with dignity and respect no matter what. The show that meant the most was the day I turned five years sober and Old Derelicts did our vinyl release that night with AK-47 and The Mags. Big thanks to Esther for making that happen, that was a big deal for me. Having a tearful Goluza tell me he was proud of me made the night.



1ST ANNUAL



MISS EASTVAN BIKINI CONTEST
PIN-UP PAGEANT
TATTOO CONTESTS DAILY
LIVE BANDS

JUNE 11, 12, 13TH 2021

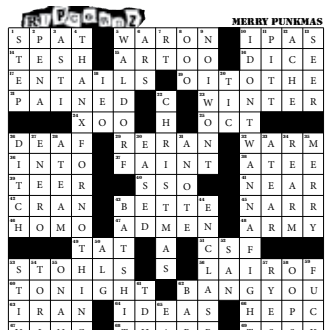
CROATION CULTURAL CENTER
3250 COMMERCIAL DRIVE
VANCOUVER B.C.

Questions or Inquires e-mail
info@eastvantattooshow.com

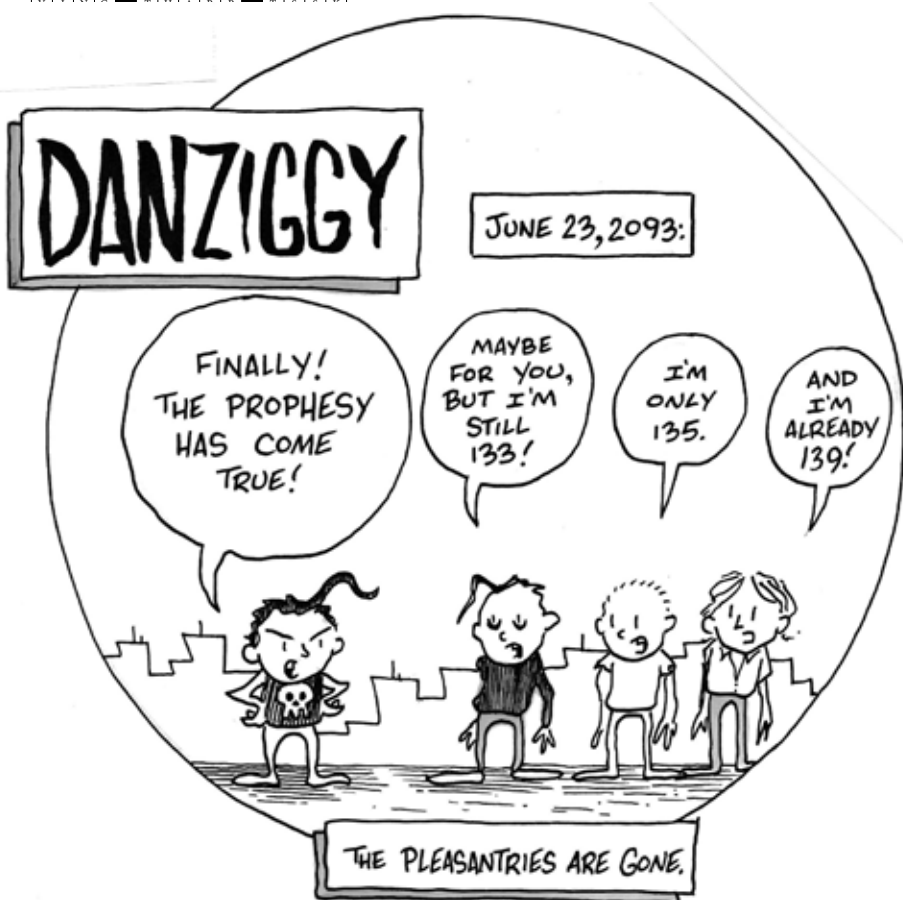
Artists & Vendors Register Online at

WWW.EASTVANTATTOOSHOW.COM

Wordsearch Comix

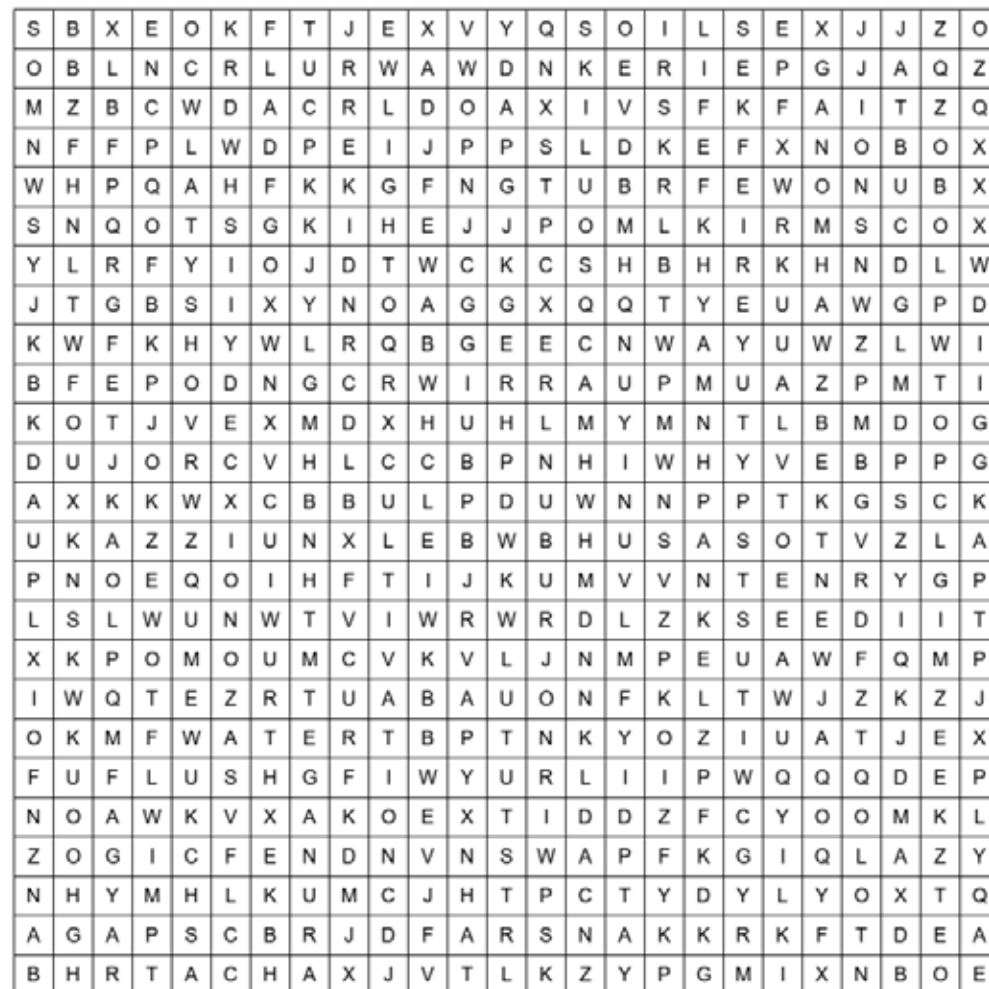


& Crossword Answers



Cannabis Crossword Puzzle

Today's interactive weed Wordsearch is all about growing cannabis plants. Since it's legal, it's time to familiarize yourself with some plant jargon. Have fun and remember, it's always important to take the time to smell the roses... and dank bud!



CULTIVATION
GERMINATE
LIFE
PLANT
SOIL

CURE
GROW
LIGHT
ROOT
STEM

FLUSH
LEAF
NUTRIENTS
SEED
TRIM

thrift/ craft

THRIFT/CRAFT ALTERNATIVE ART SUPPLY SPECIALIZES IN CREATIVE REUSE, NOSTALGIA AND ODDITIES. THE SHOP CARRIES BOTH NEW AND SECOND HAND ART SUPPLIES.

THRIFT/CRAFT CATER TO A LARGE ARRAY OF INCOME LEVELS, ABILITIES AND INTERESTS. HOBBYISTS, ARTISTS, STUDENTS AND YOUNG FAMILIES ARE SOME OF THE MOST FREQUENT SHOP REGULARS.

THE SHOP PROVIDES FREE CREATIVE MATERIALS TO LOCAL COMMUNITY GROUPS AND TEACHERS. IT ALSO HELPS LOCAL BUSINESSES AND INDIVIDUALS DIVERT THEIR REUSABLE DISCARDS FROM THE LANDFILL.

@THRIFTCRAFTVICTORIA
THRIFTCRAFTARTSUPPLY@GMAIL.COM

REUSE. RECLAIM. REIMAGINE.

LOCATED IN MARKET SQUARE COURTYARD
#15 - 560 JOHNSON STREET
LESS WASTE MORE ART!



BUDGIE'S BURRITOS

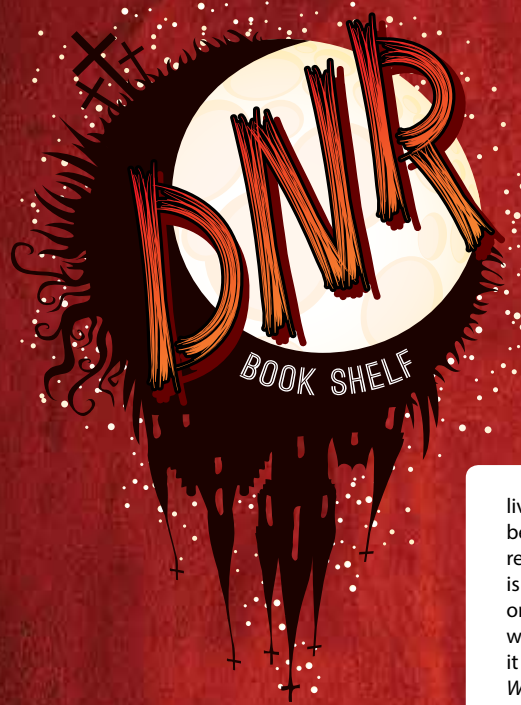


Eat In / Take Out

Now Open From

11 AM till Midnight EVERYDAY

44 KINGSWAY PH: 604-874-5408



DO NOT RESUSCITATE DO NOT READ

REVIEWS DEDICATED TO THE MOST EXTREME, HORROR, BIZARRO, NOIR, SPLATTERPUNK, GRINDHOUSE, WEIRDO, FUCKED UP, COUNTER CULTURE, UNDERGROUND, SATANIC, EROTIC, & MUSIC RELATED BOOKS WE CAN FIND!

THEY ALL DIED SCREAMING



Kristopher Triana
Blood Bound Books
October 26, 2020

What a dark little gem this one is. There's a note at the end of the novel stating that Triana finished the rough draft in February 2020, just before COVID hit.

The novel is divided into two stories that eventually come together. One story is centered on a virus that turns into a pandemic that is highly contagious. When you catch the virus, your eyes start to leak pus, your skin becomes jaundiced, and you start screaming till you die. Over the course of the novel, the infected mutate from screaming maniacs that are intent on killing themselves, to maniacs that are driven to kill everybody that isn't one of them.

The second story in the novel is centered around a father and his "son" that live on a pig farm, and distribute "veal" to nearby markets. There's obviously a lot more going on in this second story, but I would rather let you find out what is truly going on.

There's a ton of disturbing material in this novel. It's heavy in gore, and there are scenes that will haunt you for a while. However, one of the things that I find truly interesting, considering that the rough draft for the novel was completed before our world fell apart, is that Triana has woven a ton of social commentary into the story lines that have really only become major points over the past 8 months.

This is the second novel of Triana's that I've read, the first being *Full Brutal* which I also highly recommend, but I enjoyed this so much that it definitely won't be the last.

Michael Cushing

WHITE TRASH GOTHIC PART TWO



Edward Lee
Section 31 Productions
September 9th 2019

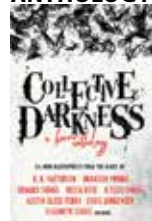
The master of extreme is back with the sequel to *White Trash Gothic* [WTG]. Lee himself apologizes for how long it took him to get it done. Old and tired? A fan never wants to hear that! While Lee remains one of my all time favorite authors, I have to say I was a bit let down with this just because a guy grows used to something and when you don't get that, it's a tough pill to swallow. Still giving it a 4/5 on GoodReads because I just couldn't

live with myself if I didn't. *WTG2* picks up behind *WTG* and *The Bighead*, so certainly read those first if you haven't, plus *The Bighead* is one of Lee's finest, err... sickest? depending on how you look at things. A lot smaller than I was hoping for but once I got going I was glad it wasn't any longer. That said, I can't wait for *WTG3*. You just can't get enough of this guy.

The story continues where it left off with the main character, 'The Writer' (which does not take a rocket surgeon to figure out it's loosely based on Lee himself) still in Luntville (a backwoods town often featured in Lee's writings) when the *Bighead* was brought back to life in the climax of *WTG*. It's a fucked up perverse comedy featuring two smoking hot sluts from the sticks (would you expect anything less?) Dawn and Snowie who are constantly fighting, fucking, and throwing themselves at the Writer who is desperately trying to keep them in line, and figure out what in the hell is going on with this mystery of the old Crafter house and what is the deal with his doppelganger. We see the Larkins brothers who discovered some shocking family secrets, and the tail is left with us waiting with our peckers in our hands for the next installment. Sloppy as hell, but still ready for part 3.

Demonika

COLLECTIVE DARKNESS: A HORROR ANTHOLOGY



Elizabeth Suggs, Brandon Prows, Jonathan Reddoch, Jen Ellwyn, K.R. Patterson, Becca Rose, Samuel Smith, Edward Suggs, Alex Child, B. Todd Orgill, Rebecca Roberts

Independent
September 2nd 2020

Before even delving into the review on this, I just want to say how impressed I am with the sense of community there is with this book. You can tell how passionate each person who contributed to it is about what they created together. They included a ton of information about the authors, and details about how this was all done and I really appreciate that. One of the authors is just 17 years old, and in the horror genre there is room for anyone who chooses to put their nose to the grindstone and do it. Kudos to them all for this. The theme of the stories was just simply 'Darkness' and it really mixes so many styles together.

Getting into the book; nothing really shook me to the core, however I did enjoy the book. I was thinking that this one would be suitable for a young reader interested in the genre but unsure of which sub-genre their passions lie yet. My absolute favorite of the bunch was 'Padua's Eyes', as it reminded me of the books I enjoyed as a youngster, mostly mythical science fiction, Vampires and obsessed with horses. Reddoch spins a really unique vampire tale in which a woman's revenge is sought against them. Another stand out for me was

'Brisket, Please,' I was so reminded of the amazing Ray Garton. This one was so campy and fun, a total slasher story on the set of a horror film. Just an excellent job by Rose. I also enjoyed 'Red Flag' in which Patterson spins a psychological tale with a sociopathic son, or is it she? Lots of variety within this little book.

Hatchetface

RED STATION



Kenzie Jennings
Death's Head Press LLC
November 12, 2020

After I was introduced to Kenzie Jennings last year through her incredible debut novel, *Reception*, I was anxious and curious to see what she would write next. Enter Death's Head Press and their new genre of splatterpunk, splatter western. A splatter western novel is essentially a pulp western novel as what was popular during the 1960s and 1970s, except that it's absolutely drenched in gore.

This novel starts off with the readers traveling across the plains on a stage coach comprised of the driver, his shotgun driver, a doctor, a newly wed couple expecting their first baby in the immediate future, and a mysterious lady in a red dress. They stop at a Station House for the night, and that's the beginning of things turning sour. This novel reminded me a great deal of the original concept of *A Texas Chainsaw Massacre* except being set in the Wild West. It even comes equipped with that famous dinner scene, and that's where the proverbial blood hits the fan. The remainder of the novel is one extended action scene to the very last page of the book.

I found this one really hard to put down, and am looking forward to whatever Miss Jennings puts out next.

Michael Cushing

THE HAUNTED



Bentley Little
Berkley Books
August 18th 2020

Re-released by Berkley Books this summer, this was first published April 1st 2012 and was a Bram Stoker Award nominee for best novel at the time. A huge fan of Bentley Little's work, this book did not disappoint at all. A breeze to get through as it was so engaging and you really wanted to know what was going to happen next so it was hard to put down. It's a classic haunted tale that has been done a million times, but that didn't spoil it at all for me.

Julian and Claire Perry and their kids, Megan and James, live a busy family life in the city and decide to move into a bigger, nicer home in a historic district. Not soon after the big move do things start to happen. The source... the basement of course! The family begins to spiral out of their everyday lives as we see how the haunting affects each family

member. James and his digging and eating of dirt (which was described so terrifyingly well, very creepy), Megan being sexually harassed (incredibly traumatic and she is found dabbling with cutting), the couples aggressive sexual encounters (including anal!) and on and on it goes into a complete nightmare until Claire pulls the plug and removes the children from the home. The story doesn't end there however. The ending is a little out there, but eh, that's the beauty part of a story like this... are there any rules? No way. Kind of reminded me a little like a modern day version of *Poltergeist* or something along those lines.

Demonika

THE WORLD OF CYBERPUNK 2077



Marcin Batylda
Dark Horse Books
April 21st 2020

Fans of Mike Pondsmith's Cyberpunk role playing game are no doubt excited for the upcoming 2077 video game by CD Projekt

RED. Despite many delays, it should be available come Dec 10th. In the meantime, Dark Horse Comics' release of *The World of Cyberpunk 2077* and *Trauma Team* (a comic book) are all we have.

This product offers everything newcomers need to know about the history, life, gangs and tech available in Night City. It even gets tongue in cheek with fake ads! I've played the pen and paper product, and everything I loved from this RPG (namely the artwork) is given a sweet update in this 192 page book.

Fans expecting a making of (with concept art) will be disappointed. This release is about the narrative Pondsmith created for the game. Knowing what exists hidden in the many districts of Night City will help discover the facts. There's the Arasaka waterfront, Northside Industrial District, and Kabuki—which makes up the municipality of Watson. At City Center is the headquarters to many megacorporations like Kang Tao, Kendachi and Zetatech. These companies have a secret agenda, and I'm sure part of the game will be about taking them down.

Plus, getting to know who some of Night City's smooth operators are can help players navigate this neon jungle and survive termination. On this list includes the many gangs—ranging from "Animals" to "Maelstrom" to "Voodoo Boys"—who have the run of the city. We either have to ally with them or avoid them!

"The Technology of Tomorrow" chapter is important. Since this game is about liberation and jostling for a Free Net, knowing how to hack is important. This book introduces the tools for netrunning—sending one's consciousness to a digital realm. I'd like to see a virtual reality extension for *Cyberpunk 2077*. Instead of playing an avatar and you're watching from a monitor, players can be part of the game!

Ed Sum

'EVERYBODY IS A BOOK OF BLOOD: WHEREVER WE'RE OPENED. WE'RE RED.'
CLIVE BARKER, *BOOKS OF BLOOD: VOLUMES ONE TO THREE*

Submit your inquires or reviews to:
demonika@absoluteunderground.ca

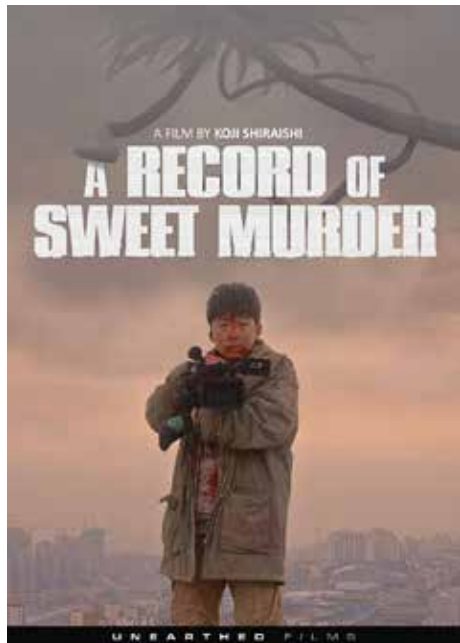
THANK
YOU TO



Penguin
Random House
PENGUIN CANADA



Absolute Film Reviews



A Record of Sweet Murder

This Korean-Japanese production depicts the story of a murderer in the middle of a killing spree who enlists a former childhood friend turned reporter to interview him. After serving 17 years at a prison, he had broken out and has vowed to sacrifice his final victims while catching the act on film.

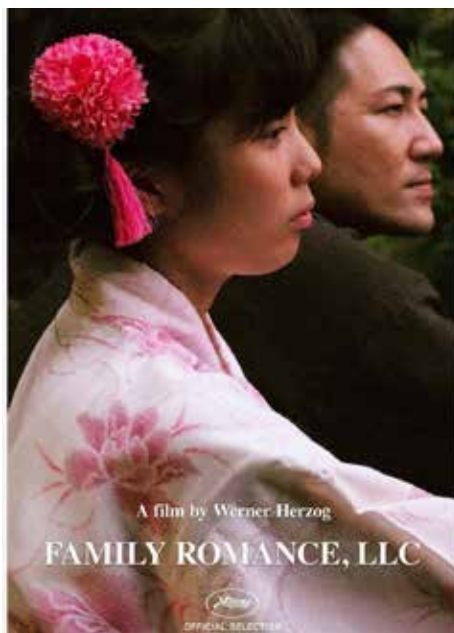
The film starts outside of a building where the reporter and cameraman have set up a meeting with this elusive killer. Understandably nervous about the upcoming interaction, they venture inside anyway and are ambushed by the knife wielding maniac, who ushers them into a scummy, dilapidated apartment where most of the film takes place. He then explains the motive for his spree as the camera keeps rolling.

Apparently, if he turns 27 and kills 27 people, his deceased friend Yoonjin, who died at a young age, will come back to life, and he has already disposed of 25. As a bonus, everyone he killed will come back, too. Claiming he is receiving encoded messages from God which seem too accurate to be coincidence, this is a man stubborn in

his bloody philosophy. With the final two victims tied up and ready to get filleted into the afterlife, will his prophecy become fulfilled or will this sweet murder turn sour?

Director Koji Shiraishi has been known to use found footage to great effect with his previous cult classic *Noroi*. This is the concept at its most bare-bones: one camera, one location, and a few actors - proving that you don't need much to create a psychologically intriguing tale. The addition of bare breasts and bloodshed certainly helps matters. Throw in a surprise ending, and the film is somewhat of a *Man Bites Dog*-style success, but nowhere near a classic.

- Ryan Dyer



#Alive

Peninsula is the biggest Korean zombie film ever released. Its mere existence, however, overshadows the Cho Il-hyung directed *#Alive*, which is a shame because *#Alive* is in some ways a stronger movie, and could be

happening in the same film universe as the *Train to Busan* series.

#Alive focuses on a lone techno-nerd/gamer trapped in his apartment building during a zombie outbreak, which could be a callback to Matheson's *I Am Legend* novel but it mostly resembles the Japanese manga/film *I Am A Hero*, as the film relies heavily on the protagonist's use of vlogging via "social media refuge posts" and devices like a drone, which become pivotal to the plot. His initial days during the outbreak are spent streaming video games, ignoring the problem. For isolated shut-ins, the idea of a zombie outbreak is an idealist fantasy. Well, electricity is scarce and food rations can't last forever, as we all know from the COVID-19 situation.

Soon our protagonist encounters the other inhabitants of the building, the first being a bitten man barging down his door and asking for help. We all know what he will turn into, and as for the design and characteristics of the undead in this film, they are frightening looking, quick and grisly, a commonplace in current zombie films.

Burdened by loneliness and the realization that his parents were slaughtered, he contemplates suicide, but then finds that a girl is stuck in an apartment across from his. With the zombie numbers escalating, they start to climb into the balconies, making the apartment a festering horde of rotting flesh, forcing him to save the girl and make it out alive.

For a zombie film touching on themes of self isolation, social distancing (while networking), rationing goods and staying sane while the world outside is a hell hole, *#Alive* works.

- Ryan Dyer

Family Romance LLC

The ever ambitious Werner Herzog seems hell bent on making a film in every country on earth.

Family Romance, LLC is his stab at one in Tokyo, Japan, keeping it authentic as possible with non-professional Japanese actors and dialogue. The genre is hard to pinpoint, but Herzogian in nature, dealing with an agency which hires actors to stand in for missing family members or in some instances, scapegoats.

It follows a man (Ishii Yuichi) who works for this company and the few jobs he takes over a small period of time, and how he and the clients react to the facade he has to put up to make them satisfied. "You create illusions to make the lives of your clients better," his friend tells him.

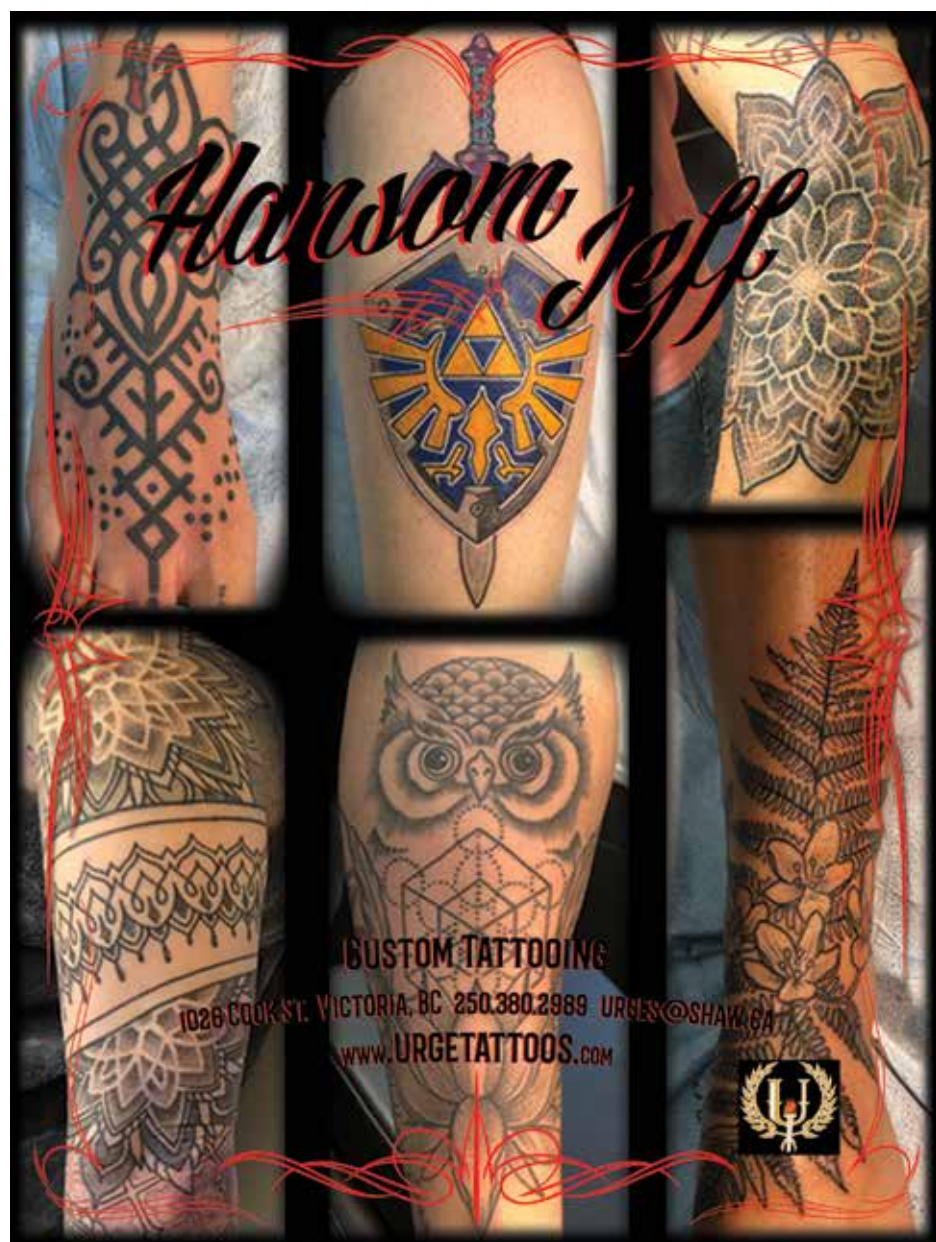
Strangely, absolute realism isn't his forte, as he didn't



want to fake an eye twitch when pretending to be the estranged father who meets his daughter in a park. Staying true to his own behavior starts to blur the artificial net he has put up around himself. One of the jobs involved him taking the blame for a minor bullet train incident. He is reamed out by a higher up for the train leaving too early, which caused children and their parents to separate. He then laughs with the real train driver who hired him.

A very *Blade Runner*ish scene later in the film sees him visiting an hotel with android workers with robotic fish. Androids may soon be utilized in his line of work, and he starts to ponder on his own sense of authenticity and purpose as the androids spout off programmed lines in the background. This leads to thoughts of ritualistic suicide, and he then wonders if he could have one last job as a dead family member as he tries out what it would be like laying in a coffin...

- Ryan Dyer



camouflage

CLOTHING

GEAR

KNIVES

AIRSOFT

VISIT US:

VANCOUVER
888 Granville St.
V6Z 1K3

BURNABY
7803 Edmonds St.
V3N 1B9

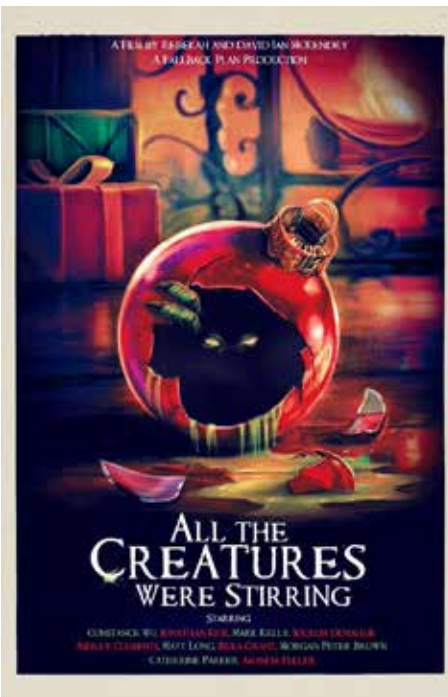
MONTREAL
6021 Rue St-Hubert
H2S 2L8

VICTORIA
1407 Government St.
V8W 1Z1

TORONTO
50 Northline Rd.
M4B 3E2

www.camouflage.ca

Absolute Reviews



All The Creatures Were Stirring
By Ed Sum

Isolation is the key theme behind the holiday themed horror anthology *All the Creatures were Stirring*. This collection of works is by Rebekah and David Ian McKendry—recognizable names to some, but unknowns to non horror fans. The former worked at *Fangoria Magazine* and the

latter directed horror comedies. Their debut work sticks to this concept—on how lonely people come together this season. However, all is not safe in the theatre Max takes Jenna to. They're on a date and they have no idea what they're about to witness.

They must be checking out a Winter Fringe Festival; the episodes are performed with minimal props but when we jump into those tales, they are fully realized nightmare fuel. I'm amused at the presentation, where the person who flips the title cards is right out of *Rocky Horror*. The text plays with Clement Clarke Moore's poem, "A Visit from St. Nicholas," but just how much of it is verbatim or word for word depends on how you want the sentimental words to express pure terror. The third piece, "All Through the House," excels at that.

"Dash Away All" is the best of the lot, which shows how not to save all that shopping until the last minute. The Rabbit from *Alice from Wonderland* can learn from this piece, lest he gets trapped and can't escape! Instead, there's some kind of demon to which an unnamed man gets a fate worse than death.

The only shame in this collection is that we



don't have a ghost story. "All Through the House" comes across as a variation of *A Christmas Carol* but there's no spirit here. Instead, "In a Twinkling" suggests all is not safe when others get possessed by aliens. All may be merry, but it's not when one individual in this surprise party was about to commit suicide.

The bigger story, concerning Max and Jenna who are watching these stories along with other non-

merry makers is that one of them must be in on the gag. If there's to be a payoff, perhaps that, for the season, it's better to make merry with friends or family, and enjoy life so you don't end up like them!

otakunoculture.com
-Ed Sum



Maniac Issue #1

Eibon Press Comics Group

Joe Spinell is MANIAC... In 1980 character actor Joe Spinell (*The Godfather*, *Rocky*, *Taxi Driver*) teamed up with ex-42nd Street Grindhouse projectionist and up and coming director William Lustig to create what would become one of the most disturbing horror films ever to grace a midnight showing!

Inspired by both the film *Jaws* and the people Lustig would see hanging around 42nd Street in New York City at midnight, Joe Spinell is amazing as Frank Zito, the crazy lunatic who is terrorizing and murdering prostitutes and working women of NYC, and keeping their scalps for his mannequins at home.

This comic from the fine folks at Eibon Press really juices this already disgusting story up even worse... not for kids who like Pokemon comics. This takes the first few scenes from the film *Maniac* and twists it into a horrific frenzy of sleazy hotel room murder and a certain shotgun blast to the head that has been a cult fave for years at Grindhouses and Midnight Showings across the continent!

It features amazing art and story by the team of Stephen Romano, Pat Carbajal, and Fatboy. Once again they take an already brutal 10/10 horror film and turn it the fuck up to 11! If you can make it through the repulsive first few scenes, you are treated to a super cool bio on killer Frank Zito, followed by a lengthy and informative interview with William Lustig, who is still quite active in film, then there's storyboard art and a cool write-up by Steve Romano, making this a great read.

Several versions are available and they come with alternative covers and some stickers and cards. Once again, a reminder that this contains explicit adult content and is brutally graphic due to the sexual and violent content. But if you like wicked packaging, amazing art, killer story lines, and serious amounts of gleaming blood and piles of eviscerated innards then these comics are for you. I can't wait to get my hands on the second issue which has just recently

been released. Elijah Wood did a great job in the re-make of *Maniac* but I am a massive fan of the original movie and I think any fan needs a copy of this comic to go along with their DVD, Blu-ray and VHS copies of this groundbreaking film.

eibonpress.com
-Dustin "Fully Crazed" Jak



Absolute Album Reviews



AC/DC - Power Up
Rock 'N' Roll Album Alert: Let There Be New Rock 2020

AC/DC has a new album that must be heard.

The band has released a new album in Malcolm's honour. This bombastic blissful bluesy beauty of an all original album comes from old demos kept in the vaults that Angus and late brother Malcolm kept for another time and that time has arrived.

Two new songs penned from these riffs find new life with Angus and his nephew Steve Young; son of older brother George Young. George was the catalyst in the formation of the original band back in the early 1970s.

Also reunited are drummer Phil Rudd and singer Brian Johnson. Let's not forget bassist Cliff Williams, as solid as ever. This legendary band brings us an uplifting emotional charge with 40 minutes of amazing magic that's not to be missed.

The timing lands on the 40th anniversary of *Back in Black*, an album inspired also with the passing or original singer Bon Scott. The track entitled "Mists of Time" is a tribute to Malcolm. The other 11 songs have a life of their own and one can feel grateful that life goes on for this family band.

Bravo AC/DC!

- Clark "Super" Mantei



The White Swan - Nocturnal Transmission
War Crime Recordings

Evil angel croons echo out all around like sunlight through misty vistas as simple but ominous drumbeats secure direction right into the center of an imploding star. The melodies are sultry as they are sung in that goddess awakens sort of way, all the while the heavy doom riffs offer up a blistering attack full of sinister chugging and unrelenting sludge.

Conjuring up an almost Middle Eastern vibe on the track "Nocturnal Transmission" results in creepy exoticism, bringing to mind the Pyramids at Giza just before the tombs were sealed for the first time. Overall, the vibes are what counts and the overwhelming atmosphere this trio finds with its divining rod of doom needs no precise meaning at all as the dripping sounds of otherworldly magic offer up a guided tour of a realm never heard or seen before.

The album cover art reflects this feeling of standing on the precipice while staring into the unknown very well and the continuing development of this new band's sound should prove very thrilling.

-Dan Potter



Ysgaroth - Storm Over a Black Sea
Independent

Conjuring up sounds that can best be described as primordial, these emerging death metal extremists take a lot of risks in pursuit of the perfect abomination. All in all, the result is exciting and very emotionally engaging as their unique brand of sound making leads to a memorable final product.

The spacey atmospheres on "Nam Gloria Satanas" are top notch and really deliver that special something that most listeners wouldn't normally expect in an otherwise blackened death metal scenario. Cutthroat tempos and wretched out screams detonate without pity on "Sacred" as blast-beats and violent guitar riffs thrash around like a great white shark ripping up its startled prey.

The trio thinks big and I can tell this is only the beginning what with the addition of a couple ten minute plus tracks these guys are going for the jugular and they don't care what you think.

-Dan Potter

McNeill Heating Ltd

energy saving solutions

"We've been a trusted name in Victoria for over 50 years"

- Furnaces & Boilers
- Hot Water Heaters
- Repair & Installation
- Scheduled Maintenance

Mark McNeill
250-361-8424



Shores of Null - Beyond the Shores
(On Death and Dying)
Spikerot Records

Conjuring up a noteworthy doom manifesto in the form of a 38 minute-long suite emphasizing heavy and slow drama that is inspired by the five stages of grief as formulated by psychiatrist Elisabeth Kübler-Ross.

This single track is a feast for the ears as mournful violin intersperses with thundering guitars and balladeering

vocals leading to a trip like no other.

In the beginning the tempo is set to 'slow crush' as sharp-toothed guitar riffs join in twisted harmony before splitting off into speedy thrash waltz-like rhythmic movements. Performing as a five-piece, they also welcomed some key guests to help out with the misery by collaborating with Mikko Kotamäki (Swallow The Sun), Thomas A.G. Jensen (Saturnus) and Elisabetta Marchetti (Inno).

With over a half hour of continuous metal, this piece of music really surrounds you allowing for total immersion into an overall pleasant experience full of vast orchestrations and dark grooves.

-Dan Potter

Absolute Live Reviews

Round Eye, Division Control
October 17, DAFA Club, Tianjin, China

To get you up to date, Round Eye are one of the legendary punk outfits active at this moment in China. Consisting of expats living in Shanghai, the band plays a style akin to and featuring the humor of older GWAR, The Butthole Surfers or even Frank Zappa with a pinch of satire and political Dead Kennedys-esque lyrics thrown in, which are often uniquely Chinese in their aim - no doubt the result of the band being inside the Middle Kingdom for 10 plus years.

The show was unique for a few reasons - due to the ongoing pandemic, travel is complicated in China to say the least, so a few of the Round Eye members were bound to their home turf of Shanghai. Former members who currently live in Beijing and the surrounding area helped substitute for this show and likely a few of the others which are coming up.



The show wasn't heavily attended - probably due to a concert happening simultaneously by the speed metal band Dressed To Kill at another venue - so this Round Eye show felt in some ways like an intimate, personal concert for those in attendance.

It was only a few notes into the first song before front-man Chachy jumped wildly into the audience, his wild mane thrashing around under the bright lights of DAFA as the regulars smiled and welcomed him into the pit. The band tore into new tracks from their latest release, *Culture Shock Treatment*, which without the brass section live, sounded



more raw and frantic. A few more songs in and the sweat was pouring off the band. Shirts came off, calories were burned and guitar strings broke as the crowd looked on wide-eyed at

the legendary Round Eye. Opening this show were the post-punk/experimental Tianjin group Division Control. The black tam-bourine wielding art rock band throbbed through a set of moody, makeup smeared jams while the club lights shone

a perpetual blue. In a city full of straight forward punk, they might be considered a black sheep, but really, who wants to wear white?

- Ryan Dyer

SHOCK COLLAR RECORDS

FIND US ON
Bandcamp
Facebook
Instagram
@SHOCKCOLLARRECORDS

She's A Babe
DISTORTED GARDEN

MAJORLAAN
Willfully Obtuse

Ryan Thomas
A.D.D.

HE SAID SHE SAID

BC Bud Depot

BC GOD BUD 75% INDICA 8-9 WEEKS 12-SEED PACK \$90 FEMINIZED \$150	THE PURPS HYBRID 7-8 WEEKS 12-SEED PACK \$90 FEMINIZED \$150	BLUEBERRY 80% INDICA 8 WEEKS 12-SEED PACK \$90 FEMINIZED \$150	GIRL SCOUT COOKIES HYBRID 9-10 WEEKS 12-SEED PACK \$90 FEMINIZED \$150	NIGHT NURSE 80% INDICA 7-8 WEEKS 12-SEED PACK \$90
CBD GOD INDICA DOMINANT 8-9 WEEKS 12-SEED PACK \$90	THE BLACK 90% INDICA 8-10 WEEKS 12-SEED PACK \$75	GOD'S GIFT 80% INDICA 8-9 WEEKS FEMINIZED \$150	THE BIG MOSTLY INDICA 8-9 WEEKS 12-SEED PACK \$75	NEW STRAIN! CBD ELIXIR HYBRID 8-9 WEEKS 12-SEED PACK \$90 FEMINIZED \$150 NEW STRAIN! TANGIE COOKIES HYBRID SATIVA DOMINANT 8-9 WEEKS 12-SEED PACK \$90 FEMINIZED \$150
SWEET GOD 70% INDICA 6-8 WEEKS 12-SEED PACK \$75	TEXADA TIMEWARP 70% SATIVA LATE SEPT. OUTDOOR 12-SEED PACK \$75	BC MANGO 80% INDICA 7-9 WEEKS 12-SEED PACK \$75	SHIATSU KUSH HYBRID 8 WEEKS 12-SEED PACK \$75	
SWEET ISLAND SKUNK 70% SATIVA 8 WEEKS 12-SEED PACK \$75	CHEM FIRE HYBRID 9-10 WEEKS 12-SEED PACK \$75	THE BLURPS HYBRID FLOWERING TIME 8-9 WEEKS INDOOR 12-SEED PACK \$75	BC SWEET TOOTH 90% INDICA 6-7 WEEKS 12-SEED PACK \$75	
BC HASH PLANT HYBRID 8 WEEKS 12-SEED PACK \$75 FEMINIZED \$125	WHITE WIDOW 75% INDICA 8-10 WEEKS 12-SEED PACK \$75 FEMINIZED \$125	BC KUSH 75% INDICA 8-9 WEEKS 12-SEED PACK \$75 FEMINIZED \$125	ANIMAL COOKIES HYBRID 9-10 WEEKS 12-SEED PACK \$90	
STRAWBERRY COUGH 75% SATIVA 9 WEEKS FEMINIZED \$125	SOGAL MASTER KUSH HYBRID 9-10 WEEKS 12-SEED PACK \$75 FEMINIZED \$125	NORTHERN LIGHTS 70% INDICA 7-8 WEEKS 12-SEED PACK \$75 FEMINIZED \$125	BLUE DREAM HYBRID 9-10 WEEKS 12-SEED PACK \$75	

1-888-40-BCBUD
(1-888-40-22283)

GFS INDUSTRIES
 108-800 KELLY ROAD,
 SUITE #471
 VICTORIA, BC
 CANADA V9B 6J9



WWW.BCBUDDEPOT.COM

**SHOP ONLINE
CANADA WIDE
SHIPPING**



BC SMOKE SHOP

EST 2005

**YOUR TRUSTED SOURCE FOR
VAPORIZERS, BONGS, GRINDERS & MORE!**

**SERVING VICTORIA
AND THE WORLD
SINCE 2005**



BCSmokeShop.ca



[bcsmokeshopinc](https://www.facebook.com/bcsmokeshopinc)



[@bcsmokeshop](https://twitter.com/bcsmokeshop)



[@bcsmokeshop](https://www.instagram.com/bcsmokeshop)